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PREFACE

In view of the coming Anglo-Japanese Exposition to be held in London this year the Department of the Interior has decided on a publication which shall show something of the temples and the temple treasures in their care.

According to the official catalogue, the principal shrines and temples in Japan today are no fewer than ten thousand.

These institutions were, and to a great extent are, the common repositories of the art treasures of our country. The Shinto shrines have been from the earliest times objects of administrative care. Such Buddhist temples as owe their foundation to Imperial generosity, or to the ancient noble families have also been cared for by the government in later days.

Records exist from the Tempyo period which prove that even then inventories of the possessions of the temples were minutely drawn up and properly certified by the authorities, and these have been of inestimable service to later scholars in supplying dates and missing facts.

What remains of these mighty institutions is but a shadow of the past grandeur. Wars, conflagrations and neglect have worked havoc among the artistic documents of the past. Kyoto, the centre of learning and of the arts, being richest, suffered most, especially in the wars of the later Ashikagas which proved most destructive of all.

The Tokugawa Shogunate instituted a regular system for protecting and supervising the important shrines and monasteries, confirming their tenures. Towards the close of this period a commission was appointed to examine and report on the condition of the treasures.

At the time of the Restoration ancient monuments suffered for a few years, and in order to prevent iconoclasm and to arrest decay the Department of the Interior caused each temple to compile a catalogue of its belongings which they were not permitted to dispose of without consent.

In 1897 the Imperial Archaeological Commission was established under the Department of the Interior. At present it is composed of twenty-five members

who decide what buildings and objects shall be placed under national protection and care. The number of buildings which have so far been included by them is 733, and the number of objects reckoned as national treasures is 1990.

The present work is an attempt to give a description of some of the more important and characteristic works of art which belong to this category. It has been arranged in three volumes for purposes of convenience, with the collotype plates and colored wood cuts, numbering five hundred and twenty nine, unbound in order that they may be conveniently studied in connection with the text.

The authorship was entrusted to Professors Ito and Sekino, Messrs Okakura, Nakagawa and Hirako, all members of the commission.

As the title indicates they have made no attempt at a complete history of our art, but have contented themselves with arranging the material, which they have tried to reproduce in a chronological order, and in sketching an outline of the artistic periods and their influences.

In consideration of the fact that many objects are here for the first time illustrated, and that the theories advanced by these scholars are made in the light of the most recent investigations by themselves and others, I hope that the book may be of some value in presenting an adequate idea of our art to the English nation.

It was thought best, in this English edition of the book, not to follow the lines of the Japanese in too strict a manner. Thanks are due to Mr. Langdon Warner for his assistance. His knowledge of the subject was of no little aid in elucidating the descriptions, and to him the present English form is due.

SHIBA-JUNROKURO.

DIRECTOR OF THE BUREAU OF RELIGION,
DEPARTMENT OF THE INTERIOR.

TOKYO, March, 1910.

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JAPANESE TEMPLES
AND
THEIR TREASURES

PART I

ARCHITECTURAL MONUMENTS

JAPANESE ARCHITECTURE

INTRODUCTORY OUTLINE

ORIGIN

The architecture of our country as a whole may be said to be a division of the Chinese group which is one of the three great styles existing in Asia today—the Indian, the Chinese, and the Mohammedan.

The pure and original Japanese building can not be classed under this head however, and seems to be much more nearly allied to the hut construction of the Southern Pacific Islands and coast.

This primitive form is known as "Ten chi kongen miya zukuri" or primæval palace construction (see Fig. 1).

Two posts ("a") are set in the ground to form the main support of the structure from front to rear. On these is laid the ridge-pole ("b") at each end of which are lashed two beams ("c") slanting to the ground like the poles of a tepee. Then from end to end horizontal beams ("d") are made fast to these slanting members to serve as supports for the thatch ("e"), which is at once walls and roof like the canvas of an A tent.

After this, a second ridge-pole ("f") is laid in the crotches formed by the upper ends of the slanting wall supports, and the whole given rigidity by lashing large blocks of wood ("g") on either end of the ridge and at right angles to it. No nails or pegs or fitted joints are used in the building, it is tied together with ropes of vine, straw or other vegetable material.

The openings at the ends of this A shaped hut were closed with hanging mats of the same sort which were used to cover the ground within. The corners of these were raised to enter as in the Kibitkas of the Turkomans today.

This earliest form was modified after a time by the introduction of a wooden floor, which raised the whole from the damp ground and soon showed vertical walls to be the logical result. Thus the old hut with its tepee-like walls was elevated into the air and came to perform the function of a roof without losing any of its old characteristics. With this change, steps leading from the ground also became necessary (Fig. 2).

In the terminology of modern Shinto architecture, the survivals of the crossed ends of the slanting wall supports which project above the ridge, are called "*chigi*," and the weight blocks ("g" Fig. 1) are "*katsuogi*," a word of which the derivation is not entirely clear, though there is much reason for believing it to mean

"timber tied by vines."

All the early palaces of Japan were built in this manner, though in later times it has been confined to the Shinto temples. It was probably known to our race at the time of their arrival here, but that it suffered so few changes during the course of so many centuries is due to the inbred characteristics of the people, and the physical environment. We are essentially simple, even the face of Nature in Japan does not inspire us to a grandiose style; we take pleasure in beauty of line and justice of proportion rather than profusion of ornament.

After all the building which we have just described, while it may offer few opportunities for anything very imposing, is as logical and effective a dwelling as any that has ever been constructed from vegetable materials. The true problems of higher architecture are all possible of solution, and our architects have given us adequate shelter, rigidity, great permanence (the oldest wooden buildings in the world are standing perfectly sound in Japan today), and undeniable delicacy of line and matched proportion.

SPECIAL CHARACTERISTICS

The conditions outlined in the foregoing paragraphs give us the following special characteristics of Japanese architecture: that it is essentially wooden, essentially vertical and rectangular in elevation, simple in plan, and simple in elevation.

We have noticed that the ancient buildings were essentially wooden and have seen the reason for this. The same general fact is as true today as it ever was, for though clay, brick, and metal are used to eke out the details, yet it is perhaps fair to say that in no other country has the capability of wooden architecture been so thoroughly recognized and made use of as with us. Our common carpenters have been able for centuries to give us pleasing proportions, and if they have not loaded the outsides of their buildings with an elaboration of ornament, they have understood so well the values of the natural colors and the unmatched beauty of Nature's own detail—the grain of a sawn log, that we are trained not to demand paints and varnishes.

We have said that our construction is essentially "vertical and rectangular in elevation." By this it is meant that we do not need and can not use the devices of builders in stone—the arch, the buttress, and all the varied forms proper to brick and stone. It is true however that in many of our later architectural details you will find such arcs and curves as will suggest a non-wooden origin

Fig. 1

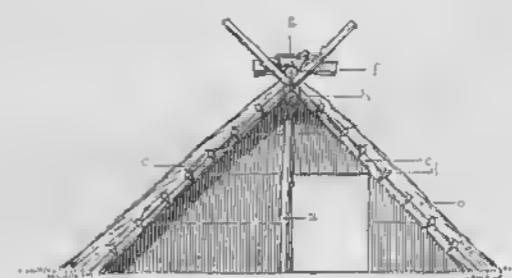


Fig. 2

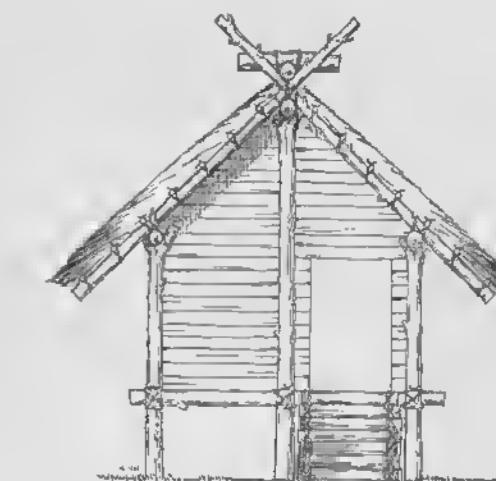


Fig. 3

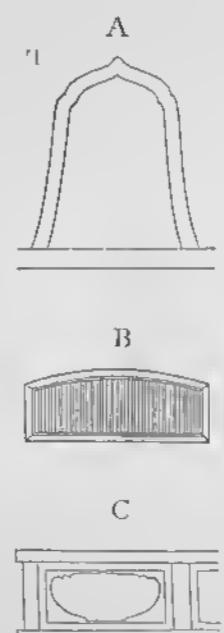
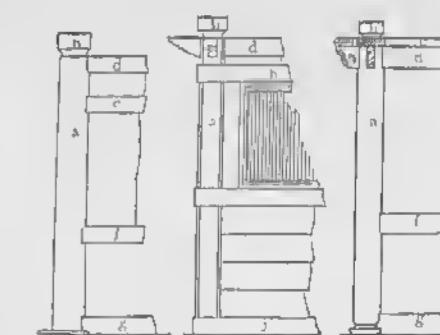
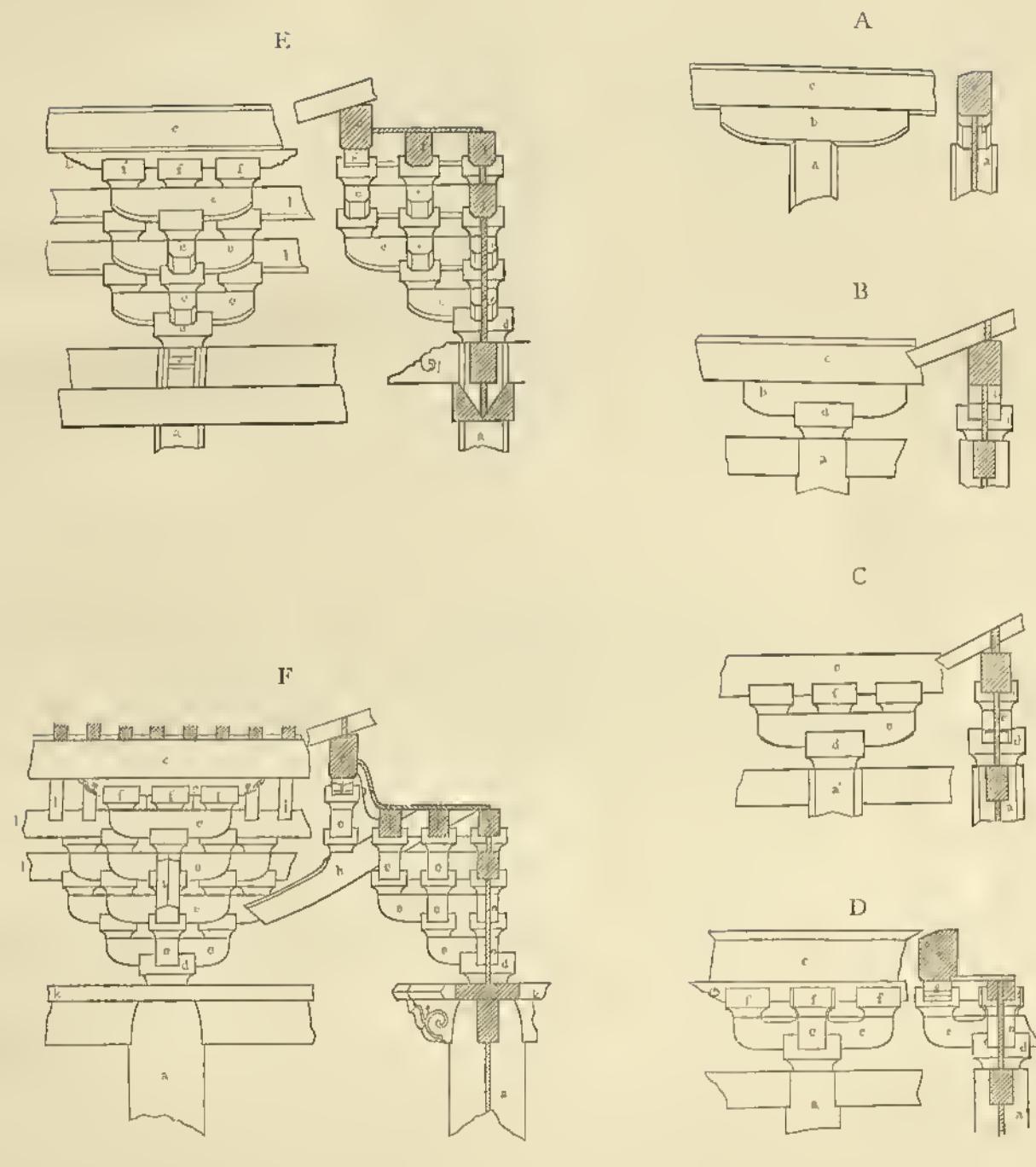


Fig. 4



- a. Hashira
 - b. Daito
 - c. Daiwa
 - d. Kashiranuki
 - e. Hinuki
 - f. Koshinuki
 - g. Jinuki
 - h. Kashiranageshi
 - i. Koshinageshi
 - j. Jinageshi
- A. Kwato-mado
 - B. Kushigata-mado
 - C. Kozama

Fig. 5



- | | | |
|-----------------|----------------|----------------|
| A. Funa-hijiki | a. Hashira | g. Sane-hijiki |
| B. Daito-hijiki | b. Funa-hijiki | h. O-daruki |
| C. Mitsudo | c. Gwangyo | i. Shi-rin |
| D. De-mitsudo | d. Daito | j. Kibana |
| E. Futatesaki | e. Hijiki | k. Daiwa |
| F. Mitesaki | f. Masu | l. Tori-hijiki |

Fig. 6

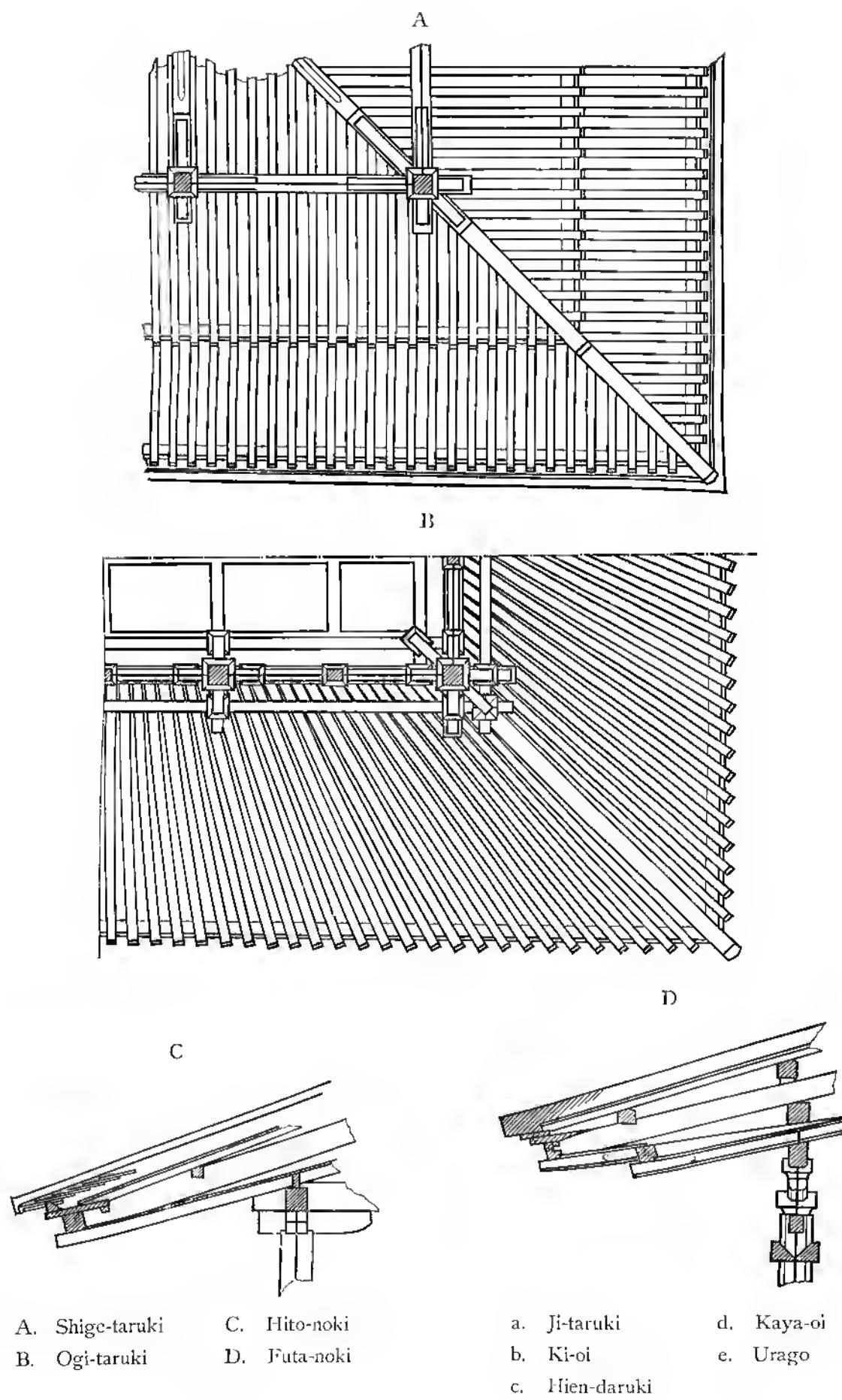


Fig. 7

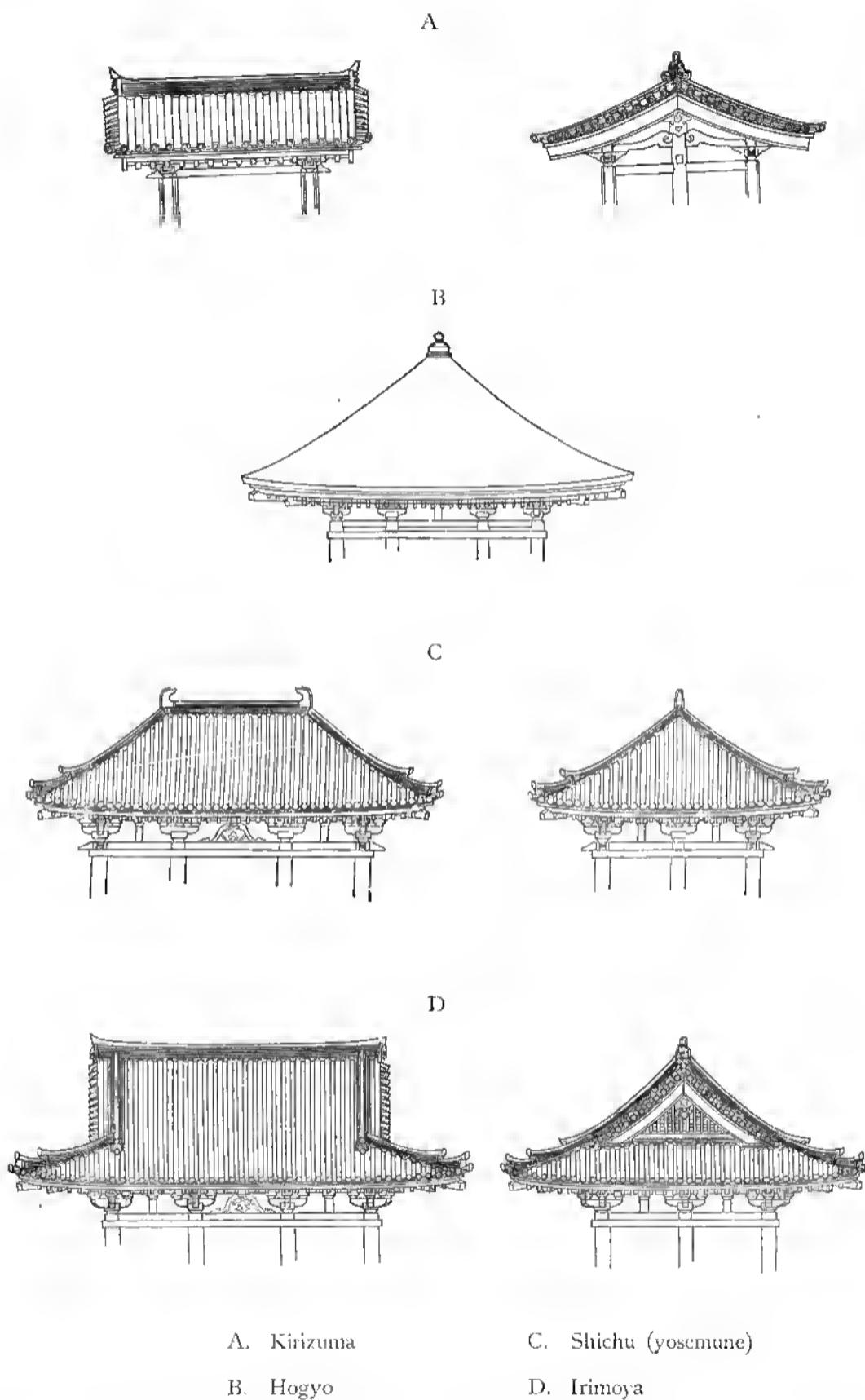
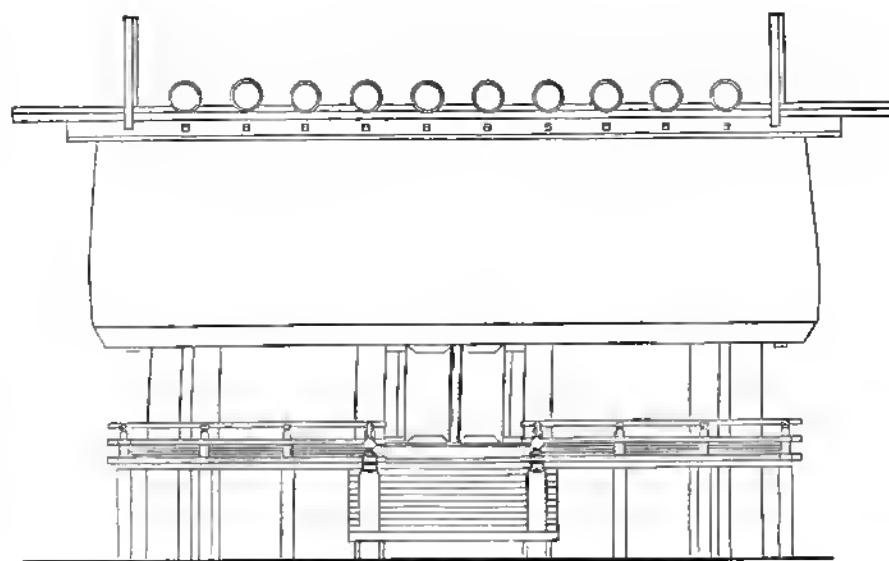
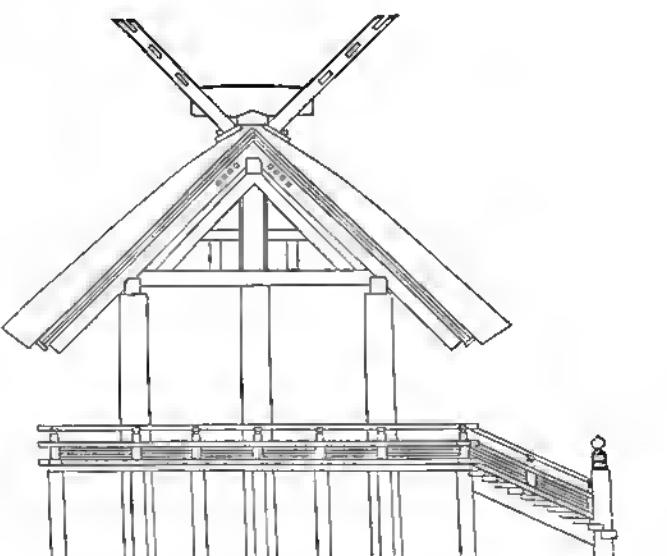


Fig. 8

Shimmeizukuri



Front elevation



Side elevation

(such as the "foil—" "petal—" and "comb-shaped" windows of palaces and temples, Fig. 3.) but on analysis these are all found to be either obvious holes without constructional meaning, or else forms introduced from the brick and stone using peoples of China and Corea.

As to the characteristic of "simplicity of plan", things could hardly be otherwise when the material is neither to be moulded, nor flexed, nor the convenient unit so small as to give a brick-like building method. We were able to construct octagons and hexagons after the Corean and Chinese manner, but they are comparatively rare. Circles occur only in very small pagodas, and in the upper stories of the pagodas of the form called *Tahō*. In both cases the influence is of pure Indian origin—a development of the original *stupa*.

"Simplicity of elevation" is of course as logical with us as this simplicity of plan. The plan does much to control the elevation, and the material in which we work still more. Buildings are for the most part foursquare, and where a third storey is added it is at the risk of destruction by one of our frequent earthquakes, and demands great re-inforcement below.

ARCHITECTURAL FORMS

The early supporting pillars were round—that is tree-trunks stripped of limbs and bark. The earliest ones extant have a pronounced entasis much more noticeable than the Greek. Often however they were square, or square with the edges planed away. In cases where the plan of the building is octagonal we often find that the pillars too have eight sides.

As a rule the pillars were not sunk in the earth but based on flat slabs of stone.

The supporting stringers and beams which run between the vertical columns are of two sorts—*nuki* which pierce the columns, and *nageshi* which pass across them, tying them together. They are known by different names according to their positions and function. Thus in figure 4, the upper one is called *kashira nuki*—head beam, the next *hi nuki*—or flying beam, the third *koshi nuki*—or hip beam, and the lowest, *jifuku nuki*—earth covering.

The *nageshi* are similarly distinguished—the top one being *kashira*, the middle *koshi*, and the lowest *jifuku* (Fig. 4).

Besides the columnar construction of palaces, temples, and dwellings, the horizontal wall construction used in building store-houses must be mentioned. These *azegura* have precisely the form of the log cabins familiar in forest countries and built today in the Southern part of the United States and Siberia, except that

they were protected from rats and damp by being raised on piles and approached by a flight of steps. The later forms differ from the early ones in that they have upright pillars inside, and thick deals are applied to them instead of logs.

A unique and essential part of the construction of a Japanese house is the "masugumi" or bracket, which performs the same function as the capital in the orders of the West. In its simplest form it is the *funahijiki* or boat-shaped elbow. The next form consisting of *funahijiki* and *daito*, as shown in Fig 4, is called the *daitohijiki*. When three additional *masu* were set on the top of this the whole was known as *mitsudo*, except when they were set at right angles and called *de mitsudo*. These are often arranged in groups as high as seven and the groups duplicated and reduplicated to form complex systems. In later days these bracket groups were carved and colored with some elaboration (Fig. 5).

The eaves are as a rule supported by a double row of ribs or common rafters, *futanoki*, of which the upper row is known as *hientaruki* or flying ribs or rafters and the under as *jitaruki* or ground rafters. Sometimes they are set in three rows, and sometimes in one. Still another arrangement is called *ogidarnuki* or fan rafters, because of the raylike placing. The line of the eaves is generally curved up at the corners to correspond with the gentle downward sweep of the roof, a Chinese characteristic (Fig. 6).

Of roofs we have five main types, all of which correspond fairly well with the shapes known in the West. The *kirizuma* is a plain gable. The *irimoya* is a kind of half hip. The *shichu* is hip. The *hogyo* is a pyramid and the *koshiyane* or *hisashiyane* is a lean-to or pentroof (Fig. 7).

CONSTRUCTION

As has already been explained, the actual construction of Japanese buildings both sacred and lay, is of the simplest and allows but one outlet for the ingenuity of the builder. This outlet was found in the system of brackets which capped the pillars and upheld the roofs. Here both color and carving were early applied but in no case in such a way as to conceal the function of support. The joints of bracket to beam, the nice adjustments of centres of gravity, and the heavy weights met by their appropriate thrusts were all emphasized by sculptures under the eaves.

Though the result is perhaps not equalled in the history of wooden architecture for beauty of proportion and line, modern engineers would find points to criticise in the solution of problems which are better understood today.

The old builders were over lavish with their material, and sometimes built over-strongly in proportion to the weight supported. But it must be borne in mind that spikes and nails and bolts were not essential materials for fastening, and that a structure was a piece of joinery which could not be dependent on weight alone for stability, but must be a rigid unit against the lateral and diagonal shocks of earthquakes, and proof against the terrible strains of lifting winds.

ORNAMENTATION

Architectural ornament in Japan may be divided like that of other countries into three main classes. Of these the first is purely structural, some simple modification of an essential member in the direction of ornament without altering or concealing its function. Of this the earliest example known is the decorative arrangement and form of the *katsnogi*, the crossed tips of the tepee-like poles over the ridge pole. Somewhat later the empty space of the gable-end shows an ornament to emphasize the spread of the roof and to suggest rigidity. Then comes the *kaerumata*, or squatting "frog's legs" between the beams, the *tabasami* or inserted ornamental block over the *masu* or capital, and the *odaruki* or tailrib in the group of *masugumi*.

The second class of ornament may be called "flat." Under this head comes *e-yo*, pictorial decoration. Originally this was patterns of flowers and waves lightly cut in outline on the beams and pillars and brackets. Later it came to be a sort of low relief carving as shown in figure 9. The coloring of the interiors and exteriors must also be mentioned. This was at first confined to simple coats either of red oxide of lead or of yellow ochre, but by degrees more elaboration was used and sometimes whole surfaces were coated with black or red lacquer which gave an effect of glowing richness to interiors. When the use of many colors *gokuzashiki* (full color) was brought into play, clouds, and flowers, angels, animals and geometrical patterns were drawn in the peculiar manner known as "cloud-lining," which consisted in surrounding the darker spots of the design with lighter stripes of color, thus producing a graded effect extremely decorative.

Thirdly comes the painting of true pictures on the interiors of buildings. The differing techniques of the periods will be taken up in their proper places during the course of this work. The oldest and for many reasons the most interesting examples are in the temple of Horyuji in Yamato Province.

SCULPTURAL ORNAMENTS

Certainly as early as the introduction of Buddhism, and its accompanying influences on our art and customs, sculptural ornament began to be used in Japanese architecture. The horizontal beams were carved with forms of various designs, figures of birds, flowers, and human beings appear, later come friezes in relief, and pierced carved panels above the doorways between the rooms. At the gable ends the *kengio* or hanging fish became common, and designs in high relief in the *kaerumata*—the frog's legs already mentioned. In the period known as Momoyama sculptured detail was most freely used and on the whole with great success. The buildings of that time are quite rococo in the abundance of their ornament.

ARCHITECTURAL DEVELOPMENT

I. Pre-Buddhistic Period	Primitive Shinto
	Six Dynasties' Influence
II. First Chinese influence	{ Suiko Hakuho Tang Influence Jogan Japanese Nationalization
	{ Tempyo Early Fujiwara Late Fujiwara Sung and Yuan Influence
III. Second Chinese influence	{ Ming Influence Japanese Nationalization
	{ Kamakura Ashikaga Momoyama Tokugawa Meiji
IV. European Influence	

Of these steps the first is a purely national one of Shinto architecture native with our race either in Japan or those far Pacific islands and littoral.

The second step is one of almost overwhelming Buddhist influence, especially of the so-called "six sects" of Nara, and the Shingon and Tendai sects of Kyoto. It begins with the reign of the Emperor Kinmei and ends with the end of the predominance of the Heike family.

The third division begins with the power of Yoritomo in Kamakura and ends in the middle of the Ashikaga period. It is marked by the predominance of the Zen sect of Buddhism throughout the land. The national arts and the national mind were moulded by this philosophic control and we bear its traces even today.

The fourth period dates from the times of the later Ashikaga Shoguns to

the Meiji period of our present Emperor. It begins from the decline of the power of Buddhism and covers the rise of lay architecture in the form of palaces and castles.

The steps as shown graphically in the above plan will be seen to be five, with various sub-headings which can not be definitely separated from one another but must be graphically expressed as overlapping. The subject is of course capable of almost infinite ramification, but for a work like the present this will perhaps be found sufficient.

I. PRE-BUDDHIST PERIOD

The earliest Japanese architectural form is the so-called "primæval palace style" and was confined to lay dwellings, royal or otherwise. The *jinsha* or Shinto temple which inherited this form had no existence at the beginning, for the worship of natural forces was carried on entirely out of doors.

The earliest example to be seen today is the so-called *O-Yashiro* from which sprang the *O-Tori* style, which in turn developed into the *Sumiyoshi*.

None of these three has any evidence of the curves later introduced from China. They are perfect examples of the architecture of the post and the beam. The supporting pillars were sunk in the ground, the roof was of thatch, and the *chigi* or roof-tree ran directly from front to rear on the axis of the doorway. In plan they were either square or oblong. A fourth form known as *Shime*, of which the Imperial Shrine at Ise is the type, grew up at a period not far from the other three. It differs from them principally in being oblong with the entrance in the centre of the longer side, at right angles with the roof-tree. (Fig. 10).

Since the time of the Empress Jingō Kogū when our intimacy with Corea first began, much influence has been traceable to that nation. For instance it is known that the King of Shiragi (one of the three Corean nations) presented to the Japanese Emperor five pigments which it is supposed were used for coloring the palace. The tradition that the Emperor Nintoku did away with his palace decorations for reasons of economy shows that at that time the palace had already become very different from the ancient form. We find in the reign of this Emperor, and of his two successors Anko and Yuriaku, mention made of "lofty architecture," doubtless another Corean innovation. Yuriaku rebuked one of his subjects for daring to use the *chigi* and *katsuogi* proper to Imperial palaces on his own roof, thus proving that the palace form alone retained much of the ancient Japanese style. The sepulchres of this period give some hints of

the house form in the shape of the stone or earthen coffin buried in a stone chamber under a mound.

II. THE FIRST CHINESE INFLUENCE

Suiko Period

Under this heading we have made the period of the influence of the Six Dynasties of China our first division. This influence was most strongly felt by us during the era known as Suiko.

The Suiko Period begins with the official introduction of Buddhism in the thirteenth year of the reign of the Emperor Kimmei A. D. 552, and culminates in the reign of the Empress Suiko with the Prince Shotoku as its central figure. With the first teaching of Buddhism came artists of various kinds from the continent, but those who seem to have had most to do with the architecture of the temples were builders from the Corean kingdom of Kudara.

The temple of Horyuji in Yamato Province must have been a good example of the others of its time. This temple was (indeed it is today) a walled enclosure with gates in the centres of the four sides. Within is another enclosure formed by cloisters, broken in the centre of the South side by the main gate or *Chu Mon*, and on the North by the *Kodo* or the "Hall for the Exposition of the Law." In the inner space the Pagoda and *Kondo* or Golden Hall stand side by side. Behind the *Kodo* which stands on the North and South axis stand the *Shuro*—belfry, and the *Kyoso*—sutra depository. On the North, East, and West are the cells of the monks to which were joined the great refectory and a bath house. A separate building called the *Seishoin* was used for administration purposes, and near it was another—the *Shosoin* or treasure store-house.

(Of all the "Shosoin" of all the rich and populous monasteries of Yamato and Kyoto, that belonging to the Todaiji Monastery at Nara remains in addition to this of Horyuji. For over ten centuries it has remained intact with its treasures, enough in themselves to allow us to reconstruct in great measure the splendor of those ancient courts.)

The special characteristics of these buildings are: that they stand on stone platforms constructed of two levels, that the pillars rest on flattened stones on a level with the tiled inner floor, that the pillars have strong entasis, that the *daito* or base of the capital has a saucer-shaped collar. The brackets are of peculiar shape and decorated profusely with cloud forms, the walls are constructed of an open lattice of wood filled and plastered with clay, and the railings of the impracticable balconies are in the form of curiously interlocked *svastika*.

As a whole it is a most interesting mingling of Chinese and Corean motives with our own native forms and construction, (plates 7—14).

The remains of the small temples of Horinji and Hokkiji in the vicinity of

Horyuji help to throw some light on the plan that was usual in those times. The Tamamushi shrine in the Kondo, though diminutive, is probably a perfect reproduction of a large temple form. The Shitennoji temple of Osaka was founded by Prince Shotoku who built Horyuji, and it still preserves the ancient plan and a tradition of the peculiar cloud-form brackets, though altered almost out of recognition. This plan seems to have differed in some essential details from the temples in Yamato, for the Kondo and the Pagoda face each other instead of being side by side as they are in Horyuji. The roofs are like those of the little Tamamushi shrine above mentioned.

The lay architecture of the palaces of this period was not in any essential different from that of the pre-Buddhistic times, for tiled roofs were confined to temples until the reign of the Empress Saimei.

Hakuho Period

The second division, which is a transition between the influence of the Chinese Six Dynasties and that of Tang, has been called *Hakuho*. It begins with great civil reforms instituted after the Tang code by the Emperor Kotoku who ruled from A. D. 645 until the second decade of the eighth century. Like everything else in the country Buddhist architecture was much influenced by Tang ideas. The plans of the monasteries differed from those of the Suiko Period in having none of the buildings in the inner enclosure. A pair of Pagodas facing South stood outside the inner enclosure, and in the centre of the northern cloister stood the Kondo, beyond which in turn was the Kodo, evidently conforming to the Chinese demand for symmetry.

Lack of existing buildings of the period makes it difficult to discover anything definite of the details, but the style seems to have been a transition stage between that of Suiko and Tempyo, with many of the characteristics of both.

The cloud-form of the brackets has disappeared by this time, or is only faintly traceable on the under sides, and the eaves are for the first time ceiled like the interior. The only three examples existing today are models of two five-storied pagodas, one kept in the Saikondo of Kairyuoji and the other in the Gokurakuji of Nara, and the East Pagoda of Yakushiji (Plates 16, 17.).

Even less is known of the palace architecture than of the temples. But it is more than probable that there were great changes made toward the Tang style when the capital was moved to Nara.

Tempyo Period

The first demarcation under this head is the Tempyo Period. It is the direct outgrowth of the foregoing one and can only be explained in the light

of what we have just been describing. The state reforms founded on Tang models brought from China influenced architecture no less than they did the body politic, and if it were possible to examine the original sources on the continent we should find our task much simpler. There is unfortunately even less remaining material in China than in Japan and we are dependent on the examples in our own country.

In general the plans of the monasteries were similar to those of the preceding Hakuho Period, but they were far grander and on a larger scale. The temples were rectangular and raised on platforms of clay and stone. The floors were laid with tiles. The pillars in the few cases where they have not lost all entasis show it to a very much less marked degree than those of Hakuho. Simple bracketing gives place to elaborate and massive triple systems with heavy beams and eaves in proportion. The hipped roofs of the main buildings were ornamented at either end of the ridge-pole by *shifun* (sea-dragon mouthed tiles), commonly called *shibi* or kite's tail, as a protection against fire. The subordinate buildings of a monastery had single penthouse roofs over the gable ends. The exteriors were coated with red oxide of lead, the interiors painted in the manner known as "gokuzashiki" or full color.

Probably the greatest examples of this age, so rich in fine buildings, were the monasteries of Todaiji and Saidaiji in Yamato Province. They are happily preserved for us today in spite of the many vicissitudes of fire and earthquake which they have undergone and the frequent rebuildings which have been necessary. Of these Todaiji is unique in size, Saidaiji in profuseness of rich detail. From the records which remain of the roof of Saidaiji it must have been more closely modelled after the Chinese fashion than any other contemporary building, and it is probable that such splendor had little appeal to the Japanese taste, for posterity did not see fit to perpetuate it when the temples were renewed.

Of the actual structures of the period which have not suffered restoration we have the Hokkido of Todaiji (plates 21, 22), Azegura of Todaiji (plate 34) which stands to the South East of it, Tengaimon gate of Todaiji (plates 26, 27) which was repaired though not out of recognition in the Kamakura Period, and the Shosoin—the Imperial treasure house of Nara. Of Shinyakushiji Monastery only the Hondo remains, of Toshodaiji the Kondo and the Kodo. At Horyuji still stand the East Gate, the Sutra Depository, and the belfry of the Western group, and the Yumedono whose interior is a most perfect example, and the Denpodo (plate 24) of the Eastern group. Scattered examples such as the two Pagodas of Taemaji (in particular the Eastern one), the Saikondo of Kairyuoji,

the Hakkakudo of Eisanji, and fragments of rebuilt temples here and there complete the list of the Buddhist monuments of the period.

In Shinto architecture no corresponding change is to be recorded. Its plan was the same and Chinese curves had not yet crept in.

The form called *Shinmei* was fixed as the standard by Fujiwara Momokawa.

Palaces of the times were as much under the Tang influence as were the Buddhist temples. They were gorgeous with red pillars and green tiles, but of their form we can only guess by what we know of the periods before and after.

Jogan Period

This is a continuation of the influences which came from China in the Tempyo times, but with the difference that there grew up two great and powerful sects of esoteric Buddhism. According to the tenets of these sects, monasteries were built on the tops of high mountains where the rigid symmetry of former times was neither possible nor desirable. The interiors also underwent several changes to adapt them to the new form of worship.

Two of the great examples of the period and style are the Shingon sect monasteries of Kongobuji on Mount Koya, and the Muroji in Yamato.

In these two the tiled floor is done away with and replaced by wood. In front of the main dais where the deities are seated is a *goma dan* or altar for the sacrificial fires, on each side of which are panels for hanging the *mandara*, sacred paintings of the esoteric pantheon.

The *Tahoto* form of Pagoda is a product of this sect and period. Its original form was circular in plan, and dome shaped with a square roofed curtain about the lower part. The original which was at Mount Koya was unfortunately destroyed, but at the temple of Negoroji in Kii there is one still standing which was copied from it. A modification of the same form is sometimes found in the Kamakura Period.

Of the Tendai sect, which shared with the Shingon the influence on Jogan architecture, the main examples are the Shosasan and Enryakuji monasteries. These show some distinct differences. In these temples the Kondo is called *Chudo* or middle hall. Its interior was divided into two parts of which the front half was floored with wood and the rest paved with stone on which was set the main dais.

At the Enryakuji we find the earliest example of the curious pillar-form called "Sorindo." It consists in a pillar of bronze set on a stone base and is in form like the spire of a Pagoda, indeed it was used for the same purpose as the original Pagoda spire—to contain sacred relics.

Though perhaps at the time the monastery of Muroji was not reckoned as one of the greatest importance, today it remains as our most perfect example of Kondo and five storied Pagoda (plates 35-38). The spire of the Pagoda is of especial interest as it was probably closer to the Chinese originals than any that is left us.

Now for the first time Shinto architecture makes great strides and keeps abreast of the Buddhist. Among the forms evolved are the *Kasuga* (plates 39-42), and the *Nagare* (plate 43). The Kasuga form in its essentials is merely the addition of a portico to the front of the Otori or the Sumiyoshi style which is connected with the main building by a roof. The Nagare is the result of joining by a similar roof a similar portico to the ancient Shinmei form. A peculiarity of both is the introduction of the Chinese curved gables. The *chigi* which we have likened to the ends of the poles of an American Indian tepee crossing over the ridge, now become mere ornaments without function and do not even reach the ground. Their very name from this period—*oki chigi* or placed *chigi*, shows that they were superimposed instead of being real supports.

A good example of the Kasuga style is the Honden of Kasuga Jinsha in Yamato, and of the Nagare is the Honden of Kamo Jinsha in Yamashiro.

A third form of Shinto temple which originated at this time is the *Hiye* or *Shotei* (plate 48), a good example of which is the Hiye Jinsha in Omi. This is characterized by the addition of a curtain with a curved roof about three sides of the regular Shinmei form.

Two temples of the Hachiman style (plates 44-47), in which a small shrine is placed directly in front of the main temple and connected with it by a roofed corridor, are the Usa Hachiman of Bungo and the Otokoyama Hachiman of Yamashiro.

Unfortunately the great palace of Heian has not come down to us and we can not tell what this most splendid building was like. It was however a modification of the Tang Imperial residences, and the official buildings of the newly created Eight Departments of State are said to have followed their models no less closely.

Japanese Nationalization

The third great division of early Chinese influences was not one of additional novelty but rather of digestion of what had already been taken in. Surely it was high time.

Temple plans and the main architectural forms show little change, but the

dross was discarded, native Japanese taste was given a chance to discriminate, and the result was perhaps the greatest triumph of our country in art.

Detail of architectural finish and decoration was developed in the early Fujiwara Period to its utmost logical conclusion but never at the sacrifice of the strength and unity of the whole. This shows that the architects of the time were not working in borrowed materials; they had mastered them and appropriated them as their own. In the later part of the period refinement became over-refinement and strength was lost in the desire for delicacy. The seeds of early Sung influence can also be clearly seen.

The temples erected by the Shingon and Tendai sects of this period are good examples of the changes in sacred architecture. Their floors were of wood instead of stone, as the Japanese habit of sitting without chairs demanded. The roofs became lower and acquired a gentle sweep unknown in China and the early rigid Japanese reproductions. The rather garish colors with which the interiors had been decorated became richer and more subdued and harmonious. These characteristics were known as the *wa-yo* or "real native" in contradistinction to the *kara-yo* or Chinese method. The change was so natural a result of the national taste and suited it so well that it became the classic tradition and as closely adhered to as was the Greek in the West.

The best examples of this style which we have called "early Fujiwara" are the five-storied Pagoda of Daigoji in Yamashiro (plates 49-51), the Hondo of Ishiyama in Omi, the Howodo of the Byodoin at Uji, and the Hondo of Joruriji on the borders of Yamashiro and Yamato. Among these the Howodo, though small in size, is remarkable for its beauty of proportion and vigorous outline. It is low without being squat, and the roof though not of complicated outline is varied and interesting in detail.

Examples of the later Fujiwara Period are the Amidado of Hokaiji at Hino, the Yakushido of Upper Daigo in Yamashiro, the three storied Pagoda of Kofukuji at Nara (plates 65, 66), the Taishido of Kakurinji in Harima, the Konjikido (plates 62-64) and Kyozo (Sutra Depository) of Chusonji in Rikuchu, the Amidado of Shiromidzu in Iwaki and others which have suffered subsequent repairs and changes.

The Shinto architecture now shows a strong Buddhist influence, the result of the "Ryobu Shinto," a philosophic attempt to amalgamate the two beliefs by representing the Shinto gods as Avatars of the Buddhist deities. The original *torii* and rail have become the two storied Chinese gate and cloister, the main shrine is built with a half hip-roof and is often found in conjunction with Pagodas.

Nobles of the period built their mansions much after the manner of the Imperial palace, in a series of oblong buildings joined by corridors. They were simple in plan but of beautiful construction and elaborate decoration.

III. THE SECOND CHINESE INFLUENCE

Kamakura Period

A great change in the former styles of architecture comes in with this period. The Zen doctrine introduced from China brought with it its own peculiarities, and the special forms of the Sung dynasty came at the same time under the name of "Tenjiku" or Indian. A natural combination of these on Japanese soil has been dignified with a name of its own—*Kwanshinji*.

The native (*wa-yo*) architecture preserved its essentials as a parallel growth uninfluenced by these novelties and only changing along its logical lines of development, which brought it to a height of refinement and delicacy that in the end proved its undoing. Of this some of the best examples are the Hondo of Rengeoin (plates 71, 72), the Hondo of Nenbutsuji at Kyoto, the Five-storied Pagoda and the Monjudo of Kaijusenji in Yamashiro, in Nara the Hondo of Gokurakuin and Jurinin, the gateway of Hannyaji, the Drum-tower of Toshodaiji, the Mandarado of Tayemaji, the Hokuendo of Kofukuji, in Omi the Hondo of Saimyoji, the Tahoto of Ishiyamadera (plates 67, 68), and in Iyo the Hondo of Taisanji.

Of the Chinese styles, that called *Tenjiku* was brought from Sung by the monk Shunjobo Chogen, and first used at the rebuilding of the Daibutsuden of Todaiji in Nara. Its distinguishing characteristics were the *sashihijiki* (inserted bracket elbows), the saucer-shaped base of the *daito*, a certain irregularity in the arrangement of the bracket groups and the peculiar form of their ends. Good examples of these forms associated with the *Tenjiku* style are to be found at the Kyozo (Sutra depository) of Upper Daigo in Kyoto, and the Jododo of Jodoji in Harima, two temples supposed to have been founded by Chogen himself, the Nandaimon (plates 73-76) and the Ryobendo of Todaiji in Nara and to a certain extent in the belfry (plates 77-79) of the same monastery.

The monks Eisai and Dogen brought the Zen architecture from China and introduced its use in the monasteries of their own sect, but before the end of the period Buddhist architecture generally throughout the land had adopted many of its principles. It was known as *Karayo* but must not be confused with the early *Karayo* of the Chinese Six Dynasties which was carried to Japan along with the first Buddhist teachings. It differed from that in the shapes of

the pillars, brackets, eaves, doors and windows, and in the arrangement of the tiles on the floor. The interiors of the new style were either plain or colored with the utmost simplicity, carving in low relief being generally the only form of decoration. We have no examples of *Karayo* in its pure form, but a good idea of what it must have been can be obtained by study of the Shariden of Engakuji at Kamakura.

As we have said the style called *Kwanshinji* is neither an introduction from abroad nor a proper Japanese native, but an attempt to reconcile the two, which was given the name of a temple which illustrated it, the Hondo of Kwanshinji (plates 84-89). It received great impetus during the next period and became popular especially in Sanyodo. In the main it adheres to the original Japanese outlines and adds details characteristic of Sung.

Shinto architecture has meanwhile made no attempt to keep pace with Buddhist. Such changes as there are we find to be little more than a weakening of the old tradition and an encroachment of forms already well understood in Japan. Thus at the Marodo Jinsha (temple of the guest gods) at Itsukushima, we find the *wayo* or Japanese Buddhist peculiarities grafted on the pure Shinto.

One peculiarity that is not a foreign introduction is claimed for this period, the *Buke zukuri* or baronial mansions of the newly created military aristocracy, which however was more fully developed in the succeeding period.

Ashikaga Period

This age is marked by the gradual growth in importance of sculptural details which by the next period have become sculpture in the round and are strongly accentuated.

The *wayo*, true native style, has undergone no change but that development the seeds of which we have already pointed out. Delicacy has become weakness, and over attention to detail has sapped structural significance. The brackets are more slender and flatter, pillars and beams are more attenuated, but the lightness that has been achieved at the expense of solidity makes a fitter setting for the wealth of ornament. Good examples of these tendencies are the five storied Pagoda of Yasaka in Kyoto, and the Tokondo of Kofukuji at Nara, though the latter is a structure of a much earlier type and its details alone are of this time.

On the other hand the Zen forms which we saw introduced from the Sung Dynasty of China during the last period have taken a firm hold not on the buildings of the Zen sect alone, but on all Buddhist architecture in the land. This was the time of Daitokuji, and of Myoshinji, and of the five powerful

monasteries of Kyoto and the corresponding five at Kamakura, every one of which was a perfect example of the adaptation of the continental principles by the Zen sect.

Among the extant examples, the best are the four storied octagonal Pagoda of Anrakuji in Shinano, the Kaisando and the Kwannondo of Eihoji in Mino, the Kwannondo of Ashiura in Omi, the Kaisando of Gyokuhoin of Myoshinji at Kyoto, the Aizendo of Manjuji at Kyoto, and the five storied Pagoda of Itsukushima temple in Aki.

Examples of the *Tenjiku* form are rare. It is supposed that it was not to the taste of the period, and was allowed to die out soon after its introduction. Details which owe their origin to it may however be studied on the gateway of Tofukuji at Kyoto (plates 100, 101), and the Honden of Kibitsu Jinsha in Bitchu (plates 115-117).

The *Kwanshinji* style prevailed at this time especially throughout Sanyodo. The best examples extant are to be seen in the Kakurinji of Harima (plates 107-112), and the Jodoji and Saikokuji of Bingo.

In connection with Buddhist monasteries we find certain examples of decorative two or three storied pavilions peculiar to this time. They are not entirely sacred in their character but have many of the elements of the lay architecture. Such examples are the Kinkaku of Rokuonji and the Ginkaku of Jishoji.

Shinto architecture, as such, does not change essentially at this time, though, as would be expected, once the tradition of purity was broken down there are more and more examples of mixed styles. Takemikumari Jinsha (plates 113, 114) of Kawachi, and Kibitsu Jinsha of Bitchu are types illustrating this.

In connection with domestic and palatial architecture the *Shoin* form arose based on the *Shinden* style of the Fujiwara palaces and on the *Buke* or baronial form of Kamakura not uninfluenced by Zen.

At the end of the period came the popularity of tea ceremony rooms, *chaseki*, and the building of fortified castles.

Momoyama Period

By this time the spirit of Japanese architecture had undergone what was perhaps the greatest change since the first introduction of the religion which brought with it such sweeping innovations. The forms of architecture however were too thoroughly rooted to suffer much change. So far the history of the architecture of our country has been the history of its religions, now for the first time we have lay buildings in large numbers which outshine the temples.

The castles and palaces of the time owe much to the peculiar decorative forms of the Chinese Ming dynasty which had steadily been gaining ground since the end of the Ashikaga period. In sacred architecture the forms we have called *Wayo*, *Zen*, *Tenjiku*, and *Kwanshinji* are still in vogue, but with the difference that ornament now becomes an integral part of the scheme. The architect is no longer a master builder, he must plan for sculptures and paintings if not actually design them himself.

Great specimens of the grand style of the age which have now passed away were the tower of Adzuchi Castle in Omi, the Hokoji or Daibutsuden of Kyoto and the Toyokuni Jinsha.

It is interesting also, now that we have the problem of adjusting ourselves to Western forms before us, to speculate how the architects of the Momoyama period dealt with that same problem in the Nanbanji the first Christian temple. Of existing examples the most noteworthy are the gateway of Daitokuji (plates 118-121), the Hiwunkaku of Hongwanji at Kyoto (plates 123-126) said to be the remains of the Juraku Palace, the gateway (plates 128-129) and Shoin (plate 127) of Hongwanji the gateway of Toyokuni Jinsha, the Haiden of Chikubushina Jinsha on Lake Biwa which is supposed to be the remains of the Momoyama Castle, the gateway, Shoin and Shinden (plates 130-132) of the Samboin at Daigo, the Kondo of Ninnaji at Kyoto which was part of the Imperial Palace, and the Hojo or Abbot's chamber of Nanzenji.

Of Buddhist architecture the best examples are perhaps the Genkwan (plates 133-136) and Hondo of Zuigwanji at Matsushimana, and the Kondo of Kyowogokokuji (plates 137-140) in Kyoto.

Of Shinto buildings of this date the Kitano Jinsha of Kyoto (plate 147) is an example of the new *Gougen* style or *Yatsu mune zukuri*, a form suggested by the *Kaisando* of Zen monasteries.

As we said in connection with the rise of the tea ceremony room at the end of the Ashikaga period, Momoyama times saw the great popularity of this form. The *chaseki* combined the tea ceremony room with the dwelling house, and gave to our domestic architecture that studied simplicity of interior which is perhaps its greatest charm today. The Katsura-no-Gosho (Imperial dwelling) of Kyoto is a combination of a palace with *chaseki* which took full advantage of the garden in its relation to the dwelling according to the rules of tea.

Japanese Nationalization (Tokugawa Period)

The logical culmination of the Momoyama tendencies followed by a long

period of peace and the accumulation of wealth is seen in the architecture of the Tokugawa Shogunate. Detail was elaborated at the expense of structural significance and of taste. Great originality was shown, but always in the direction of complications rather than simplicity. The calling of an architect had now become a profession instead of a trade, and the forms had been rigidly classified and settled. The principal styles were the *Shitennoji* and the *Kenninji* which were really different only in detail.

The Asakusa temple and the Kaneiji temple of Ueno, both in Tokyo, are fine examples of the work which was done at the time. The latest sacred buildings of any note which were erected are the Soshido and the Amidado of Higashi Hongwanji in Kyoto, the details of which are weak in comparison with their impressive size.

Besides the buildings which originated with the period are many which were restored either wholly or in part and which necessarily took on much of the new form. The civil wars of Ashikaga had laid many temples in ruins and the Tokugawa, either from their own purse or vicariously through their Daimyos, caused large numbers of them to be re-established.

Examples of such are the Nanzenji gate (plates 159-161), the gate and *Hondo* of Chionin, the *Hondo* of Kiyomidzu (plates 162-164), the five storied Pagoda of Kyowogokokuji (plate 165), the Chudo and Daikodo of Enryakuji (plates 166, 167), and the *Hondo* of Zenkoji (plate 171).

A late infusion of the Chinese style of the early Ching dynasty seems to have been introduced but to have had but slight effect except in the monasteries of the Obaku division of the Zen sect, an instance of which is the temple of Mampukuji at Uji, of which the roof however is distinctly Japanese.

Confucian influence may be seen in the Taisciden or temple of Confucius in Tokyo which was originally designed by a Ming refugee, though the present building shows signs of a half unconscious nationalization in the details.

It was in the mausoleum architecture that the spirit of the age found its best expression, and in the great buildings erected over the bones of the Shoguns of the Tokugawa family at Nikko, and at Ueno and Shiba in Tokyo may be seen what riches and the prolonged peace had made possible. Perhaps the best of the mausoleum shrines are the Toshogu (plates 148-153), the Taiyuin (plates 154-158), and the Taitokuin of Shiba.

In this style, called *Gongen*, the *Honden* or main hall is united with the *Haiden* or hall of worship by an *Ishinoma* or *Ainoma* which results in a complication of roof systems that gives it the alternative name of *yatsumime*

sukuri. Lacquer covers these remarkable buildings within and without, carvings are profusely scattered over them, and the roofs are curved with an unrestrained freedom.

Shinto architectural forms followed the mausoleum style and seem to have lost much of their ancient propriety.

The powerful Barons of the period followed the fashion of the Shogun in elaborating their hitherto simple castles to such an extent that it became necessary to legislate on the subject. The Nijo Palace in Kyoto still shows something of the scale on which the Shogun kept his court.

The Imperial palace which had long lost the traditions proper to it, was restored to something of its early proportions toward the end of the eighteenth century.

Ordinary domestic architecture taking on something of the form of a tea ceremony house and something of the *Shoin* style gradually shaped itself to the familiar house of today. The great advance which was made however was in the art of landscape gardens, which became an integral part of the architect's plans and gave an urbane charm to the most unpretending dwellings.

MEIJI OR PRESENT PERIOD

The changes which have been following each other with almost bewildering swiftness since the opening up of the country under His Majesty the present Emperor are shown by the chaotic state of the architecture of today. The period of religious building was coming to a natural close and the palatial form was assuming a new form at the time of the interruption. What would have been the result it is impossible even to guess.

When the need was felt for buildings in the foreign style to house foreign introductions, an attempt was made to form a combination which, like all hybrids, was incapable of perpetuating itself. In the First National Bank building in Tokyo this mixture without harmonization was interestingly shown. No Japanese architects had perfected themselves in the European forms to a sufficient extent to be able to work in them with any originality or even to reproduce any very pure examples of a well recognized form.

After this the natural desire was to have foreigners make examples of their own work on the spot. How happy they were in this may be judged by the Russian Cathedral, the Military Museum and the College of Engineering. Then followed a medley of attempted solutions by foreigners, foreign-trained Japanese, and originals who seemed to have had but little schooling. The result is

confusion worse confounded in which it is impossible, even if it were worth while, to trace any consecutive meaning.

Happily the mass of the nation has not felt it necessary to make any radical changes from the inexpensive and beautiful forms to which they were accustomed, and they erect houses today much as they did before the interruption.

What the outcome of this dark age may be no man can foresee, but as things can not grow much worse we have hope for the future.

ARCHITECTURAL MONUMENTS

Plates No. 1—3.

HONDEN OF IZUMO OYASHIRO

Location :	Precincts ;	Miyauchi
	Town ;	Kizuki
	District ;	Hikawa
	Prefecture ;	Shimane
Dimensions :	38.4 shaku square *	

The origin of the great temple of Izumo is described in the Nippon Shoki, the second oldest record of Japanese history, as being far back in the days of the gods. When Oanamichi no Mikoto relinquished the sovereignty of the islands of Japan, he was given a dwelling place by order of the god Takaminusubi no Mikoto. This palace was called Ama no Hisumi, and we are told it was a building of high massive pillars and thick broad wooden panels, lashed together by endless coils of rope tied in one hundred and eighty knots.

When the question of rebuilding came up in the time of the Empress Saimyo Tenno in the middle of the 7th century, it was decided that it should be a tall structure eighty shaku in length, which should be renewed after the Shinto custom at regular intervals.

During the wars and disturbances of the succeeding reigns the size gradually dwindled at each rebuilding till the year 1667 when it was determined at its present dimensions.

Although the structure now standing dates from a comparatively recent time (1744), it accurately retains the ancient style in plan and construction, and is a good example of the oldest Shinto architecture which was based on domestic forms obviously not intended for worship.

The temple is of simple construction, two spans square, surrounded on all sides by an open gallery. The roof is a plain gable with the entrance under the end set a little to the left of the centre—the primitive design.

Up the middle of the interior runs the core pillar, to the left of which is a wall, behind which is the seat of the god fronting to the right.

On top of the roof the *chigi* and *katsuogi* are of the type which was not the earliest.

The roof is covered with the bark of the *hinoki* which has superseded the thatch of ancient times. It must also be noted that the rail which surrounds the gallery is a modern addition.

* One Shaku is equal to .033 metre.

Plates No. 4-6.

HONDEN OF SUMIYOSHI JINSHA

Location :	Precincts ;	Sumiyoshi Jinsha
	Village ;	Sumiyoshi
	District ;	Higashinari
	Prefecture ;	Osaka
Dimensions :	26.4 shaku × 15.6 shaku	

This temple, like the shrine of Kasuga (plates No. 39-42.), is really a group of four distinct places of worship. The original was built by the order of the Empress Jingo to propitiate the gods of the sea at the time of her Corean expedition during her regency in the Year 211 (according to some authorities this date should be placed as late as the middle of the fourth century).

The names of the Ocean deities to which the shrines were dedicated are Sokotsutsuo no Mikoto, Nakatsutsuo no Mikoto, and Uwatsutsuo no Mikoto. The arrangement was in a line from front to rear, with the shrine erected later to the Empress herself standing to the left hand of the foremost one.

The architecture of this group has given its name to this particular style which was often made use of in after times. It is the first Shinto temple to show deliberate plan as a place of worship and to discard the domestic form of the earliest period.

Like Izumo, these temples are two spans in width, but have an extra two spans added in the rear, and the door is exactly in the centre below the gable end instead of being set a little to the left. The inner sanctuary is cut off by a partition running across the middle of the building, behind which is the seat of the god. The roof is of the early straight type, though it is now made of the bark of the *hinoki* instead of the original thatch. Both *chigi* and *katsuogi* have been slightly modified with curves of the later period. The last renewal took place in 1708.

Plates No. 7—14.

KONDO, PAGODA, CHUMON, AND CLOISTERS OF HORYUJI

Location :	Precincts ;	Horyuji
	Village ;	Horyuji
	District ;	Ikoma
	Prefecture ;	Nara
Dimensions :	outside of cloisters from East to West—298.4 shaku " " " North to South—287.5 shaku	
Kondo—	45.9 shaku × 35.3 shaku	
Pagoda—	21.2 shaku square	
	height : 105.2 shaku	
Chumon—	39.8 shaku × 27.6 shaku	

In the year 586 the Emperor Yomei Tenno vowed the monastery of Horyuji and a statue of the Yakushi Buddha. The Emperor however died before his wish was accomplished, and his Empress, when she ascended the throne as Suiko Tenno, and the Crown Prince Shotoku Taishi fulfilled his vow in 607.

Of the present monastery buildings the Kondo or hall of worship, the pagoda, the Chumon or main gate, and the surrounding cloisters are all that remain of the original temple. Even these are doubted with some reason, for the "Nippon Shoki" states that in April 670 the whole monastery was consumed by fire starting from a thunder-bolt which struck in the enclosure. Another early document states that the present buildings were erected in the first part of the eighth century. In spite of these statements, which are open to doubt, from the harmony of the Kondo and its contents it is difficult to believe that they are later than the first part of the seventh century. The building must have been standing for twelve centuries, and is probably the oldest complete wooden building in the world.

In style these buildings are that of the Six Dynasties of China which was handed down to us through the Kudara kingdom of Corea. They are doubly interesting because neither in Corea nor in China can we find any examples today.

The plan of the enclosure in which the buildings stand is unique, for there is but a single pagoda and that stands beside the Kondo instead of in front of it, as is usual later.

The Kondo

stands on a stone platform of two levels. It is of five spans by four, with an *irimoya* roof with penthouse covered with tiles. The general effect of the

building is one of firmness and stability obtained in part by the predominant horizontal lines and in part by the curtain roof. This latter however is not contemporary with the rest of the construction, but was added at an early period.

The centre three spans of the interior are used for the sanctuary. Between them is a high clay dais on which are some of the most remarkable statues and shrines remaining to us. The centre group is the Shaka trinity, to the right and left of it, respectively, stand the trinities of Yakushi and Amida, at the four corners are the Shitennō or Deva Kings, and behind stand other single images and closed shrines holding smaller figures.

Over the trinities elaborate baldachins hang from the coved ceiling. They are rich with floral decorations and small carved figures of angels and birds.

The walls are covered with frescoes of the first importance in the history of our painting. Red oxide of lead covers the woodwork except for the frets of the railing surrounding the upper storey and the vertical windowbars which are coated with a green copper pigment.

The pillars taper toward the top in a way which suggests the Doric order of Greece; their entasis is remarkable, and they support graceful brackets of the so called "cloud form."

The massiveness of the actual construction is relieved by the grace of the interior details and the perfect fitness of the decoration. The effect of the whole is one of stateliness and grandeur.

The Pagoda

is five stories in height and three spans square, standing on a stone platform of two levels.

In construction it is unique, for the front elevation has an irregular outline that one finds it hard to explain at first glance. Measurements show that, instead of the regularly decreasing overhang from the bottom storey to the top which is the plan in most pagodas, the eaves of the first, third and fifth stories have an overhang comparatively greater than that of the second and fourth. Another peculiarity is that the lower four stories are of three spans each, but the fifth is of only two.

The whole is topped by a really majestic spire, well supported by the effective horizontal predominance of the lines of the eaves and of the curtain and the curtain roof which were added early in the history of the building.

Up the middle of the interior runs the "core-pillar" on which the whole structure depends; about it stand four subsidiary pillars between which is the dais,

where are the curiously lifelike clay figures representing scenes in the life of the Buddha, dating from 711.

The exterior is colored with a plain coating of red oxide of lead. The interior shows painted floral designs on the central panel of the coved ceiling.

The Chumon or middle gate

is four spans in length and three in width. The upper storey has the same number of spans, but the interspaces are considerably less.

The plan of the gateway is unique in that it is divided evenly and a pillar stands in the centre with a gate on each side. Many mystic reasons have been given for this arrangement, but it is probable that it is to be explained as the common style of the period of which we have no other examples left for comparison.

In recesses at each side of the portals stand huge Niwo, or guardian kings. The brackets and balcony, like those of the Kondo, show grace and strength, and the comparative lowness of the upper storey gives a very just proportion which is adequate and suggestive of its purpose of an entrance.

Plate No. 15.

THREE STORED PAGODA OF HOKIJI

Location :	Precincts ;	Hokiji
	Village ;	Tomisato
	District ;	Ikoma
	Prefecture ;	Nara
Dimensions :	21.6 shaku square	
	height ; 78.8 shaku	

When Prince Shotoku Taishi converted his palace called Ikaruga no Okamoto Miya into a nunnery, it was given the name of Okamoto dera, Ikejiri no Amadera or Hokiji.

The date of the erection of the three storied pagoda is not known but an old manuscript gives what purports to be a copy of the inscription on the ancient spire now lost which makes the date of erection 706. Though some authorities accept this without question, there seems to be reason for belief that it was actually built in the first quarter of the seventh century.

A stone platform supports the pagoda which rises to a height of three stories. Originally the first and second stories were of three spans and the upper of two, but a later and regrettable restoration added a third to that as well, thus destroying much of the interest of the proportions. However, the deep eaves

and the almost horizontal roof line serve to give it much character.

The entasis of the columns and the "cloud-shaped" brackets are of the original style and in this, the oldest extant three storied pagoda, we have a good example of the others of the period.

As has been said, the first spire, on which was an inscribed date, has long since disappeared and an uninteresting iron one stood until recently in its place, when this too was found to be in need of renewal and a bronze one of the more ancient style was cast for the purpose.

Plates No. 16, 17.

EAST PAGODA OF YAKUSHIJI

Location :	Precincts ;	Yakushiji
	Village ;	Myakoato
	District ;	Ikoma
	Prefecture ;	Nara
Dimensions :	curtain roof ;	38.3 shaku square
	square ;	26.1 shaku square
	height ;	111.8 shaku

In the year 640 the Emperor Temmu Tenno vowed the monastery of Yakushiji and a gilt bronze statue of the Yakushi Buddha that his Empress might recover from her sickness. At the death of the Emperor and accession of his Empress Jito Tenno to the throne, she kept on with the work and completed it in 697.

The first site of the monastery was in the village of Asuka, Takaichi District, Yamato. It was transplanted to its present place in 718 when the capital was changed to Nara. A comparison of the measurements of the tower as it now stands with the foundation stones at Asuka show an exact correspondence, except that no trace is to be found of the outer "curtain" about the lower storey, which helps to substantiate the theory that these "curtains" and "curtain roofs" were an introduction of a later date.

The East Pagoda made one of a pair which stood facing the Kondo, and contained clay figures arranged in groups representing the "Eight Scenes" of Buddha's life, four in each tower. The birth, the death, the enlightenment, and the penance, which were here, have been completely lost.

Three "curtain roofs" are hung in the intervals between the three proper roofs, and the bottom half of the lower storey is encased by the solid curtain, already mentioned as probably being of later date. This arrangement gives the

tower an appearance of great solidity and strength. The proportion of the spire to the rest of the building is so nicely calculated that it adds materially to this effect. On the spire, which is topped by the emblem of the sacred jewel, in the flames of which figures of angels are skilfully introduced, is an inscription which proves the tower to have been one of the original two standing at Asuka, in spite of the temple tradition which says that it was built in March 730.

Examination of details shows that the entasis of the columns is not so pronounced as in those of Horyuji, and that the foundation stones are cut with hollows to receive the butts of the pillars. For the first time in Japanese architecture the simple bracket system has branched into groups of threes, and the ribs which support the eaves are set in a double row.

Plates No. 18-20.

EAST PAGODA OF TAE MAJI

Location :	Precincts ;	Taemaji
	Village ;	Taema
	District ;	North Katsuragi
	Prefecture ;	Nara
Dimensions :	17.6 shaku square	
	height ;	76.7 shaku

Temple records and other documents show that the monastery of Taemaji was built at Katanogori by order of the prince Shotoku Taishi in the year 612 A. D. and removed to its present site during the eighth decade of the seventh century.

The same documents state that the East Pagoda was one of the original buildings, but the evidence of the architectural style tends to make this doubtful. We are inclined to believe that it was newly erected early in the eighth century.

That the brackets are arranged in series of threes on all three stories shows a development beyond the construction of the period of the Eastern Pagoda of Yakushiji, as does also the double row of ribs supporting the deep overhang of the eaves.

Distinction is given to the front and side elevations by the fact that there are only two spans on the upper stories, and three below. On the top is an unusually tall spire with eight discs instead of the usual nine. Neither interior nor exterior shows any trace of decoration except the usual preservative coating of red oxide of lead.

Plates No. 21, 22.

HOKKEDO OF TODAIJI

Location :	Precincts : Todaiji
Street :	Zoshimachi
City :	Nara
Prefecture :	Nara
Dimensions :	60.5 shaku × 83.5 shaku

In the year 733 the Emperor Shomu established the monastery of Konshoji or Kensakuin for the monk Ryoben, and it was made the Kokubunji, or official monastery of Yamato Province.

When, however, the great monastery of Todaiji was founded in 752 and became the Kokubunji, these buildings were absorbed by it along with several other local institutions. After this the Konshoji was known as the Hokkedo, or more popularly as the Sangwatsudo.

The original form of the building was of five spans by four, but in the Kamakura Period the hall of devotion was added, causing a break in the proportions of the roof.

The older portion is easily distinguished from the new by the slight entasis of the columns, the massive brackets, and the well separated common rafters which support the long overhang of the eaves sloping gently down from the ridge.

The sanctuary within the building occupies a space of three spans. In it is a large dais surmounted by a smaller octagonal one of two levels. Here is placed the famous statue of Fukukensaku Kwannon (Ainogha Pasa), flanked on each side by the attendants Bonten and Taishaku, with the Niwo in front and the Shitenno, four Deva kings, at the corners. The rail about this dais rests on a support formed by a running design of interlaced *svastica*.

Under the coved ceiling richly decorated baldachins hang above the main statue and the attendants. The effect of the whole is one of stateliness and grandeur.

Plate No. 23.

YUMEDONO OF HORYUJI

Location :	Precincts ; Horyuji
Village :	Horyuji
District :	Ikoma
Prefecture :	Nara
Dimensions :	octagon face ; 15.9 shaku height ; 42.3 shaku

The Yumedono is the main temple of the Eastern group of Horyuji Monastery. It was erected in 759 by the monk Gyoshin on the site of Ikaruga palace, the home of Shotoku Taishi.

The temple is the earliest in Japan of non-quadrilateral form. It is an octagon, standing on a double stone platform approached by four flights of steps. Four doors and four vertically barred windows are arranged alternately on the sides.

The supporting pillars carry out the scheme in their octagonal shape, and from them spring simple brackets supporting a double row of ribs beneath the eaves.

The point of the roof is topped by an elaborate gilt bronze emblem of the Sacred Jewel resting on a hemisphere.

Inside the temple is an eight sided dais of two levels on which stands a shrine containing the celebrated "Yumedono Kwannon." Other well known statues surround it, among which is the portrait statue in *kanshitsu* of the founder Gyoshin.

Plate No. 24.

DENPODO OF HORYUJI

Location :	Precincts ; Horyuji
Village :	Horyuji
District :	Ikoma
Prefecture :	Nara
Dimensions :	83.1 shaku × 35.4 shaku

The Toin group of Horyuji monastery, of which we have already spoken, was erected in 739. Of this part of the institution the Denpodo represented the Kodo or lecture hall. According to an inventory of 761 it was originally part of the palace of Tachibana Fujin the mother of the Empress Komyo. It is seven spans in length and one storey high, covered with a simple gable roof.

Along the front runs a narrow piazza without a roof. Although when seen from the front, the building seems if anything a little too low, the gable end is very effectively proportioned.

The interior has a wooden floor, and the ornamented rafters show unceiled overhead. Both the outside and inside are colored with a coating of red oxide of lead.

Plate No. 25.

HONDO OF SHINYAKUSHIJI

Location :	Precincts ; Shinyakushiji Street ; Takabatake City ; Nara Prefecture ; Nara
Dimensions :	47.8 shaku × 49.2 shaku

Temple records dating from the Genroku Period name the building as erected in the year 745 A. D. by Shomu Tenno as a votive offering to Yakushi for the healing of his Empress's eyes, but the records of Todaiji monastery (perhaps more reliable) declare it to have been erected by the will of the Empress on account of her husband's illness. In the year 792 it was blown down in a hurricane, but was soon rebuilt, and though several times since repaired has probably lost little of its original character. It stands one storey high on a stone platform seven spans by five.

The curved hip roof is simple in construction and very graceful in outline. The interior has diagonal struts to support the brackets and elbows, which in turn uphold the rafters.

On the centre of the tile-paved floor is a round clay dais the shape of which is unique in Japan, on which dais stands the image of Yakushi Buddha among his twelve attendant generals.

Plates No. 26, 27.

TENGAIMON OF TODAIJI

Location :	Precincts ; Todaiji monastery Street ; Zoshi machi City ; Nara Prefecture ; Nara
Dimensions :	56.4 shaku × 27.6 shaku

This gate, which has survived the two great conflagrations of the Todaiji

monastery in the past, appears on the old plans as being of the year 756. At first it was known as the Sahoji gate as it gave into the Saho road, later it came to be called Tengai from the water mill near by.

Though the gate survived the fires which destroyed the monastery, it underwent repairs in the Kamakura age, which, though they left the main form the same, changed the bracket system rather radically.

The door is in the centre of the three spans which make up the length of the structure, and is approached by stone steps leading up to the platform on which it stands.

Large pillars support the massive brackets on which rest the rafters, the last of which are arranged in an interesting triple row known as *Mitsumune zukuri*. Both in detail and outline this is one of the most interesting of our early gates.

Plates No. 28—33.

KONDO OF TOSHODAIJI

Location :	Precincts ; Toshodaiji Village ; Myakoato District ; Ikoma Prefecture ; Nara
Dimensions :	92 shaku × 48 shaku

The monastery of Toshodaiji was founded by the Chinese monk Kanshin in 759. The Kondo is attributed to his pupil Nyoho. It is the largest and finest existing specimen of Nara architecture, for, although only one storey in height, its ninety two feet of length are divided into seven spans, and it is reared on a solid stone platform.

Ornamental "kite's tail" tiles, *shibi*, are placed at the ends of the ridge pole over the hipped roof, and traces of colored designs are still to be seen on the brackets.

Inside the single hall is a statue of the Roshana Buddha (Vairochana) with his attendants, Bonten (Brahma), Taishaku (Indra), and the Shitenno (four Deva kings).

The ceiling is the most beautiful type of cove decorated with paintings of Bodhisatvas and "flowers of Paradise."

Originally the walls and pillars and beams are said to have shown pictures of the Three Thousand Buddhas, but they are now so defaced that few of their lines can be traced.

Plate No. 34.

KYOKO OF HOKKEDO

Location :	Precincts ; Todaiji Street ; Zoshi machi City ; Nara Prefecture ; Nara
Dimensions :	10.3 shaku × 17.2 shaku

Though the date of this building, which was used for storing the sacred books, is not known, its construction shows it to be of the Nara period, probably contemporary with the Hokkedo. In style it is somewhat similar to the *azegura*, though not to be compared with the Shosoin, the royal store house.

Dampness and rats, the great enemies of books, were kept out by raising the floor on posts five feet or so from the ground. The outer sides of the logs which form the sides are roughly hewed to a wedge shape, and they are notched near the ends, like those of a log cabin, to fit together. The only opening is a door pierced in one side.

The roof is a simple hip covered with tiles and supported at the eaves by the simplest sort of straight brackets. The interior has a wooden floor of thick planks, and the unceiled rafters above show bare.

Plates No. 35—37.

FIVE STORIED PAGODA OF MUROJI

Location :	Precincts ; Muroji Village ; Muro District ; Uda Prefecture ; Nara
Dimensions :	8.2 shaku square height 53.4 shaku

The site of Muroji is said to have been chosen for a hermitage by the mystic Enno Shokaku in the year 680 A. D., and to have been turned into a monastery by Kenkei Sozu in 715. After this it fell into ruin and was rebuilt in 824 by Kobo Daishi who is supposed to have erected this five storied pagoda in a single night.

Each side of the square is made up of three spans, the pillars having much entasis. The heavy brackets are severely simple, and the massive double row of common rafters supporting the eaves still of the Nara style.

The deep shadows produced by the overhang of the five stories, and the

horizontal detail of the galleries redeem the height which would otherwise be quite disproportionate. The spire capping the tower is finished off by an extra ring or umbrella unique in Japan, and thought to have been an Indian idea imported by Kobo Daishi from China.

Plate No. 38.

KONDO OF MUROJI

Location :	Precincts ; Muroji Village ; Muro District ; Uda Prefecture ; Nara
Dimensions :	39.6 shaku × 37.8 shaku

The founding and subsequent reestablishment of this monastery have already been described in connection with its Pagoda.

Local documents ascribe the building of the Kondo to Kobo Daishi himself in 824 A. D., but the form of the architecture does not bear this out. More probably it dates from the reestablishment by Agata no Okitsugu in 849.

Originally the building was a square of five spans, but a hall of devotion was added in the Tokugawa period, thus causing a slight change in the outline of the roof. The transition from the Nara period is shown by the fact that the pillars have lost all entasis, and that though the brackets are still simple, they are more graceful than massive.

The interior walls are decorated with the Taishaku (Indra) Mandara. The statues which stand in a row are Shaka, Yakushi, Jizo, Kwannon and Monju.

The temple is extremely interesting as an example not only of the architecture but the painting and sculpture of the period.

Plates No. 39—42.

HONDEN OF KASUGA JINSHA

Location :	Precincts ; Kasuga Jinsha Street ; Kasugano City ; Nara Prefecture ; Nara
Dimensions of each of the temples :	9.8 shaku × 6.3 shaku

The Honden or main temple of Kasuga is in reality four small places of worship combined in one. In these four are worshipped respectively the four gods and goddesses Takemikazuchi no Mikoto, Futsunushi no Mikoto, Ameno-

koyane no Mikoto, and Hime Kami.

Traditions concerning the founding differ, but it is known that the shrine to the first named deity was constructed on the top of the hill known as Mikasayama in the year 709. In 768 the next two were added to it, and in 770 it was moved to its present site, with the addition of a fourth.

Although these four shrines (sometimes known as "Shishodaimyōjin") have been rebuilt after the Shinto ritual several times, they are a perfect example of the forms in use as far back as the Jogan period. The present group was set up in 1862.

The four buildings are similar in shape arranged in a row from East to West, with eaves touching and gutters running between each pair.

Each is of one span in width with a narrow veranda in front and a flight of steps running up to it. Over the veranda and steps the eaves are prolonged in a graceful curve that sheds the rain clear of the woodwork. These eaves are supported on pillars square in section with bevelled edges. The pillars of the main part of the building are round, and support simple "boat-shaped" brackets which uphold the close-set curved ribs below the eaves.

The roofs are gabled and their curves like those of the *chigi*, the *katsuogi* and the ribs show perhaps the first mixture of Chinese influence with the pure native Shinto style. The fact that red oxide of lead is used as coloring also shows the influence of the Buddhist architecture of China.

Plate No. 43.

HONDEN OF KAMOMIOYA JINSHA

Location:	Precincts ;	Kamomioya Jinsha
Village :		Shimogamo
District :		Otagi
Prefecture :		Kyoto
Dimensions :	19.5 shaku × 12.8 shaku	

It is not known when the god at Kamo was first worshipped, but tradition says it has gone on without interruption since the days of Jimmu Tenno. In the year 1036 there is a record of an Imperial rescript directing that the temple should be rebuilt every twenty one years. After 1340 this regulation fell into abeyance and the intervals became longer. The present building dates from the year 1883, but is a faithful reproduction of the so-called "Nagarezukuri" which probably originated not later than the Jogan period.

The distinguishing features are the addition of a porch to the regular "Yuichi

"shimmei" form, and an early attempt to introduce Chinese motives in the details. Such are the "boat-shaped" brackets supporting close-set ribs to the eaves, the curve of the roof and of the gable end, the ornament in the angle of the gable, boxing under the ridge-pole, and the finial demon tiles. Though these things are spoken of as later characteristics they probably date from the eleventh century when this temple was crystallized into its present form.

Plates No. 44—47.

HONDEN OF USA SHINGU

Location :	Precincts ;	Usa Shingu
Town :		Usa
District :		Usa
Prefecture :		Oita
Dimensions :	22. shaku × 33.3 shaku	

According to tradition this group of temples, consisting of three buildings standing in line from East to West, was begun in the year 725 when the shrine of Ogurayama no Yashiro was built. This was followed in 729 by its neighbour the temple of Hime Okami, which in turn was followed by the third called Okinagatarashi Hime (Jingo) Jinsha, in 820. Other documents put the dates later by a few years.

The present structures were begun in 1857 but not finished until 1861. As in the case of all Shinto architecture which is rebuilt at regular intervals, these shrines reproduce their prototypes with great exactness.

For this reason it is not incorrect to call them the oldest examples of the so-called "Hachiman" style. The peculiarity of this is that a one-spanned building is placed in front of the old "Yūichi Shimmei" temple like that at Ise, and the two are connected with a corridor.

The three temples are exactly alike except for the fact that the central one has no porch in front of the door, and no overhang of the eaves to correspond with it. They are surrounded by galleries with railings. The roofs are curved gables and come together with rainpipes between. The brackets are of the so-called "boatshape" which originated in China.

Plate No. 48.

HONDEN OF HIYE JINSHA

Location :	Precincts ;	Hiye Jinsha
	Village ;	Sakamoto
	District ;	Shiga
	Prefecture ;	Shiga
Dimensions :	37.2 shaku × 21.6 shaku	

According to temple tradition, the original temple, built in 668 A. D., was burnt in the year 1571. It was rebuilt in 1586 by the temple priest Horibe Yukimaru. The style chosen was that called "Shotei" or "Hiye," and differs from the classic Shinto temple architecture ("Yuiichi Shimmei") by the addition of a curtain roof to the front and two sides. This change probably dates from the Jogan times. The roof is covered with the bark of the *hinoki*.

The shelter porch over the front steps is of a later period and is ornamented with metal-work of the Momoyama times.

Plates No. 49—51.

FIVE STORIED PAGODA OF DAIGOJI

Location :	Precincts ;	Daigoji
	Village ;	Daigo
	District ;	Uji
	Prefecture ;	Kyoto
Dimensions :	21.7 shaku square height 119.4 shaku	

This Pagoda was vowed by the Emperor Murakami Tenno, and in the year 936 A. D. we hear of Fujiwara Tadahira, the Minister of the Left, contributing to the erection of the "core pillar." In 951 A. D. it was completed.

The base of the structure is a stone platform from which it rises to the height of five stories, topped by a large bronze spire which upholds the "Sacred Jewel" with a lambent flame of bronze.

The inside walls are decorated with paintings of the eight patriarchs of the Shingon sect. On the four sides of the supporting "core pillar" and the upper frieze of the walls are Buddhist Deities.

Though it is to be regretted that time and successive repairs have destroyed much of the original character of these paintings, enough remains to show us the transition stage between the Jogan and Fujiwara periods.

Plates No. 52—60.

HOWODO OF BYODOIN

Location :	Precincts ;	Byodo-in
	Town ;	Uji
	District ;	Kuze
	Prefecture ;	Kyoto
Dimensions :	middle temple including curtain 47 shaku × 39.1 shaku middle temple 34 shaku × 26.1 shaku wings ; length of side plus end : 64.4 shaku gallery ; width 13 shaku Pavilions 10.3 shaku square height : 36 shaku rear hall 53.6 shaku × 14 shaku	

That the beauty of the landscape at Uji has always been recognized is proved by the fact that more than 250 years before the erection of this building the spot was chosen for the residence of the Imperial princes and for royal gatherings.

When the villa came into the hands of Fujiwara Yorimichi, he vowed it to the Faith and erected on the grounds of the Byodo-in monastery a temple to Amida, which was consecrated March 4, 1053 A. D. and called the Howodo.

The arrangement of the whole monastery differs from the prescribed usage in that the buildings do not face South. The main entrance is on the Northern side, thus giving a long western exposure and making the most of the beautiful surroundings.

The design of the building was chosen by Yorimichi to symbolize the Paradise of Amida, and the lotus pond which surrounds it represents "the Lake of the Eight Virtuous Deeds."

The building is in the form of a Howo (Phoenix). It has a central hall—the body, two storied galleries to the right and left—the wings, and a long one storied hall stretching to the rear at right angles with the main axis—the tail.

At each end of the ridge-pole of the central hall is a bronze Howo bird as large as a peacock. The straight line of the "curtain roof" is relieved of its monotony by the lifting of the central section slightly above the two sides.

On the outer ends of the two wing-like galleries are square pavilions with curved hip roofs topped by the sacred jewel supported by a hemisphere.

The outside decoration is very simple, consisting merely of a coating of oxide of lead, and at the ends of the ribs which show below the eaves, designs of pierced metal-work like those on the doors and superimposed beams.

The interior however is rich with the designs characteristic of the period. Pillars, brackets and ceiling are glorious with "flowers of Paradise," while the walls and doors show the Heavenly groups (Mandara), and Amida preaching in his nine manifestations.

In the centre of the main hall is a dais decorated with mother of pearl flowers of Paradise set in gold dust lacquer. On it is seated the figure of Amida, which, according to the sutra, should measure when standing exactly sixteen feet. It is by Jocho, the master sculptor of the Fujiwara times. Over the head is a rectangular baldachin elaborately ornamented with pierced metal flowers and mother of pearl, from which hangs a valence of strung beads and crystals.

More than fifty Bodhisattvas and attendants on the deity, playing on various musical instruments, are carved in high relief on the surrounding wall,

Dilapidated as it is, the Byodo-in has delicacy of detail and perfect proportions which make it the finest example of Fujiwara architecture.

Plate No. 61.

AMIDADO OF HOKAIJI

Location :	Precincts ;	Hokaiji
	Village ;	Daigo
	District ;	Uji
	Prefecture ;	Kyoto
Dimensions :	curtain roof 51. shaku square temple : 44. shaku square	

The date of this building is not precisely known, but temple tradition ascribes it to the year 1050 A. D., which is that of the founding of the Monastery by Hi no Sukenari, a noble of the Fujiwara family. Other records, not of the monastery, first mention an Amida do of Hino some time after the year 1118 A. D. One manuscript, dated 1157 A. D., speaks of the visit of the Prime Minister Tada Michi to the 16 feet statue of Amida by Jocho, in the Amida temple of Hino.

Although these documents bear out the temple tradition in as much as they prove that it was known at that time, we must not believe that the Amidado is the Shindo or "new temple" built by Nakamikado Munetada in 1130.

The building is square, with five spans to a side, and seemingly divided into two stories, but the roof, which gives this effect from the outside, is only a "curtain" externally attached over the verandah. The real roof is a hip

surmounted by the Sacred Jewel in bronze on a hemisphere. The thick shingling or thatch of "hinoki" bark gives added grace to the gentle slope from the ridge and the abrupt curve at the eaves. The bracket systems supporting both the real and "curtain" roofs are in tiers of three.

In the interior is a dais surrounded by a rail, supporting the main statue of Amida. On the pillars and on the coved ceiling are paintings of "flowers of Paradise" and Buddhist deities. A remarkable feature of this decoration is that it is painted directly on the plaster wall surface, a rare method in Japanese decoration.

Plates No. 62—64.

KONJIKIDO OF CHUSONJI

Location :	Precincts :	Chusonji
	Village ;	Hiraizumi
	District ;	Nishiawai
	Prefecture ;	Iwate
Dimensions :		18.2 shaku square

The monastery of Chusonji was founded in 850 by the priest Jikaku Daishi, and at that time bore the name of Kodaijiuin. Nine years later it was given its present name. The importance of the place however dates from 1105, when the Emperor gave permission to Fujiwara Kiyohira to enlarge and beautify it. At the time of the completion of the work in 1126 it is said that the temples and pagodas numbered more than forty, and the dwellings of the monks over three hundred. Today all that remains of the former grandeur is the golden hall—or Konjikido, and the adjoining Kyoko or store-house for the sacred books.

An inscription on the rear corner of the ceiling confirms the tradition of the date, and gives the measurements in their old form.

It reads :

"August 20, 1206

"measurements : 17 shaku square.

"architect: Mononobe no Kiyokuni, assisted by two metal-workers
"and fifteen apprentices.

"manager: Yamaguchi Yorichika.

"grand donor and patron: Fujiwara no Kiyohira.

"lady patrons: Abe, Kiyohara, and Taira"

This is the earliest of our buildings extant which is signed and dated.

In construction, the building is not remarkable except for the first appearance of the "frog's leg" in our architecture. The pillars are round, with brackets arranged in groups of three, and the so-called "frog's leg" between. The hipped roof slopes gently down from the ridge, which has lost its bronze ornament of the sacred jewel, to the eaves resting on a double row of ribs. However simple in line it may be, the Golden Hall has anything but a simple appearance, for pillars, brackets, walls, doors, and eaves are covered with gold leaf set on lacquer.

Inside the building, the middle span of the three is taken up by a dais covered with a sheet of gilt bronze beautifully chased with flowers of Paradise, in the heart of each of which was set a jewel. The sides were covered in a like manner with a design of embossed peacocks with chased flowers and butterflies above, and a row of lotus below. Under the dais was placed the tomb of Fujiwara Kiyohira, the donor. Above are images of the Amida trinity, six Jizo, and two Deva Kings. About the edge is a rail, veneered with teak and inlaid with mother of pearl flowers.

In recesses to the right and left of the main dais are two others containing the remains of Motohira and Hidehira, the successors of Kiyohira. These are after the same general manner as the first, but are not its equals either in design or execution. They, like the other, have embossed peacocks on the sides, but differ in the rest of their decoration by having only a repetition of flower motives on a ground of gold dust lacquer.

Over the central tomb is a coved ceiling with coffered panels. The others have ceilings of flat decorated panels. From all three hang baldachins, rich with lacquer and gold, and festooned with jewels.

The pillars which support the roof are marvels of delicate decoration. The upper parts below the brackets have wonderful flower designs in "shippo maki" or seven jewel ornamentation. Below these come the "Buddhas of the Twelve Lights," on a ground of gold dust inlaid with mother of pearl, their halos of gilt bronze delicately chased. Above, rafters, brackets and frogs are encrusted with mother of pearl and gold.

A comparison of the three tombs and their decoration shows clearly the slight change in design corresponding with their difference in date.

As may be imagined, the Konjikido is of inestimable value in studying the several arts of architecture, painting, sculpture, and lacquering of the Fujiwara period.

Plates No. 65, 66.

THREE STORIED PAGODA OF KOFUKUJI

Location :	Precincts ;	Park ground
	Street ;	Noborioji
	City ;	Nara
	Prefecture ;	Nara
Dimensions :	15.9 shaku square	
	height 63.2 shaku	

This pagoda was presented to the Monastery of Kofukuji in the year 1143 by the Empress Taikenmonin. It is of very graceful proportions, and differs from the usual Chinese style in having a wooden floor instead of being set directly on a stone platform. This flooring is carried outside beyond the walls, and forms a piazza surrounding the lower storey, which adds greatly to the beauty of its proportions. Another feature which lends interest to the exterior is that the brackets of the three stories differ in form and in arrangement.

The interior is painted on the beams and ceiling with designs distinctive of the Fujiwara period. On the core pillar are paintings of the Thousand Buddhas.

Plates No. 67, 68.

TAHOTO OF ISHIYAMADERA

Location :	Precincts ;	Ishiyamadera
	Village ;	Ishiyama
	District ;	Shiga
	Prefecture ;	Shiga
Dimensions :	19.2 shaku square	
	height 53.2 shaku	

Although the exact date of the erection of this pagoda is not known, it is certainly the earliest example of the Jewel form extant. Temple records state that the elders say it was built when Yoritomo was Shogun in Kamakura, and architectural evidence bears this out, as it is a fine example of the early Kamakura style. The interior decoration shows the beautiful lines of late Fujiwara. These paintings consist of representations of the Thirty seven Buddhist deities on the four main pillars, with flowers of Paradise and other designs associated with sacred art.

Between the four main pillars is the dais surrounded by a beautiful rail. On it is seated a statue of Dainichi.

Plates No. 69, 70.

HONDO (MANDARADO) OF TAE MAJI

Location :	Precincts ;	Taemaji
	Village ;	Taema
	District ;	Katsuragi
	Prefecture ;	Nara
Dimensions :	69.6 shaku × 59.7 shaku	

The origin of the monastery of Taemaji has already been referred to in connection with the Eastern Pagoda of that group.

Tradition concerning the "Mandarado" tells that it was moved with the other building from Kawachi, where it had been known by the name "Senjudo." It was given its present name after the great Jodo (Paradise) Mandara was placed in it by the Princess Chujo in 763.

This tradition seems however to be untrustworthy, and the dates of the Kamakura period that are inscribed on the inner shrine, which was built by the order of the Shogun Yoritomo and Minamoto Yoritsune, very probably give us the key to the period of its rebuilding.

The building is one storey in height, simply constructed, and surrounded by an open veranda. The depth is seven spans, and the width six. Of these, the outer three are the outer court, and the remaining space forms the sanctuary. The brackets are simple in groups of three.

Inside the sanctuary there is a marvellous display of lacquer of the Kamakura period. Both the shrine and the dais on which it stands are inlaid with mother of pearl flowers of Paradise and gilt scrolls in a rich lacquer background. The doors of the shrine are inscribed with the names of the artists and donors as follows:

Lacquer artist; Samanosuke Fujiwara no Sadatsune

Architect; Shinano Gonnokami Fujii Tomosada

May 23, 1242

Grand Promoter; Ajari Zenryo

On the rail of the dais are the names of the workers in mother of pearl followed by the sentence:

"Devoutly did we polish the shell"

May 1243

Then are written other names: the nun Shinren, the novice Rembutsu, the nun Myoren, and Minamoto Chikatsuna, evidently a layman.

The style of the whole may be said to be typical of one early school of Kamakura architecture which is characterized by the introduction of various Sung details into the pure Fujiwara temple.

Plates No. 71, 72.

HONDO OF RENGEON

Location :	Precincts ;	Rengeon
	Street ;	Sanjusangendo mawari
	District ;	Shimogyo
	City ;	Kyoto
	Prefecture ;	Kyoto
Dimensions :	389 shaku × 54 shaku	

This temple was erected by the Emperor Goshirakawa Tenno in the year 1165, but after being consumed by fire in 1249 was rebuilt in its present form in 1266.

Although commonly known as the "Sanjusangendo" or Hall of Thirty Three Spans, it is in reality thirty five spans in length.

It is but one storey in height, and the gable end, five spans in depth, shows a proportion more pleasing than the monotony of the long side. Although rebuilt in Kamakura times, the architects seem to have followed the original with great accuracy, for the style is quite that of the Fujiwara period.

The central three spans of the interior are occupied by a dais on which is the main deity Kwannon and the twenty eight attendants. The rest of the interior space is taken up by one thousand smaller images of Kwannon on a wooden flooring below the level of the dais.

The centre of the ceiling is coved, the rest shows the ornamented rafters bare. Various colors are used for the decoration of the interior, but the outside is coated only with the usual red oxide of lead.

Plates No. 73—76.

NANDAIMON OF TODAIJI

Location :	Precincts ;	Todaiji
	Street ;	Zoshi
	City ;	Nara
	Prefecture ;	Nara
Dimensions :	95.4 shaku × 35.6 shaku	

The original Nandaimon gate of Todaiji monastery of the Tempyo era was

blown down in August 962. An attempt was made to reconstruct it but nothing is known of the result. The present gate was put up in the Kamakura period under the Abbot Chogen, at the time of the second renewal of the temple over the Daibutsu, before which it stands. It was finished in June 1199.

Chogen, who went to China in the Sung dynasty, and rebuilt the Shariden at the Chinese monastery of Yikuwosan (Yuwangshan), was familiar with the Sung architecture—the style adopted by him being often known as Tenjiku (Indian) style. Of that form this gateway is the only example remaining, as the Daibutsuden was destroyed in the middle of the sixteenth century. The special peculiarity of it is, that by ingenious subdivision of spreading bracket-systems, great weights could be supported by comparatively slight uprights.

The lower sides of the "masu" are ornamentally incised, and the ribs that support the eaves are set in a single row and attached by fascia boards, an unusual feature. Of the five spans which compose the structure, the central three make the portals. The interior is unique in that it is not ceiled, and shows the bare rafters above. The whole is covered with a coating of red oxide of lead.

Plates No. 77—79.

SHURO OF TODAIJI

Location :	Precincts ;	Todaiji
	Street ;	Zoshi
	City ;	Nara
	Prefecture ;	Nara
Dimensions :	25.1 shaku square	

The original bell of Todaiji monastery is said to have been cast and hung in the year 752. It is recorded that the Shuro or belfry was blown down in the hurricane of the year 989, and that the present structure is the one put up in its place soon after. The style however is not of that period, but seems to be pure Kamakura in detail and outline. Records of the monastery bear out this theory by saying that the bell fell on June 6, 1239 and was rehung by the abbot Gyoyu in October of the same year. The inscription on the dragon-shaped handle, by which the bell is suspended, gives the date of casting as September 30, 1230, and the name of the great Promoter as Hoin Gyoyu. The master founder was Sahyoenjo Nobutoki "aided by twenty apprentices." These facts all point to a complete renewal, or at least to radical repairs, at this time. The short time (four months) which the records give for the work does not seem

so improbable when we find that the Abbot was just then engaged on the construction of the temple of Hachiman, the Kodo, and the great bath for the monastery, and could not have lacked labor and building materials at hand.

Like the Nandai gateway of the Todaiji monastery, this belfry shows the special characteristics of the Sung period of Chinese architecture. Four huge pillars support the deeply curved eaves which run up to form an *irimoya* roof.

Plates No. 80—83.

SHARIDEN OF ENGAKUJI

Location :	Precincts ;	Engakuji
	Village ;	Kosaka
	District ;	Kamakura
	Prefecture ;	Kanagawa
Dimensions :	27.1 shaku square	

Records of the period state that Minamoto no Sanetomo sent an embassy to Noninji (Nengjenszu) monastery in China in the year 1217 during the Sung Dynasty to fetch the tooth of the Buddha, and that on its arrival it was placed at Daijiji. At the end of the thirteenth century, Hojo Sadatoki, who was ruling at Kamakura, built at Engakuji a special temple to receive it, which is now called the Shariden (Hall of Relics).

Though many temples and monasteries were built at this time in Kamakura, which must have been good examples of this Zen style of the Sung period, this alone survives.

In construction it is quite simple though different from any of the Corean and Chinese styles of architecture which had been introduced and taken root in Japan. It consists of a square of five spans to a side, with a heavily thatched *irimoya* roof the eaves of which are supported by a double row of ribs spreading out like the sticks of a fan.

The inside is floored with tiles, and an ingenious system of brackets supports the plain ceiling. The dais is highly ornamented with a great many mouldings. All these things as well as the peculiar form of railing, doors, and curved topped windows (*katoguchi*) are Zen characteristics.

Plates No. 84—89.

HONDO OF KWANSHINJI

Location :	Precincts : Kwanshinji Village ; Kawakami District ; Minami Kawachi Prefecture ; Osaka
Dimensions :	63.9 shaku × 58.4 shaku

According to records of 883, the monastery was founded by Jitte, a great disciple of Kobo Daishi, and enlarged by his pupil Shinsho. Even if there were no better evidence than the architectural forms, we should be sure however that these buildings could not date from that time.

Luckily other records exist which tell of rebuilding by Kusunoki Masashige at the command of the Emperor Godaigo Tenno. Another document speaks as if the outer hall alone was rebuilt by Masashige, but mentions further repairs in 1418. Whatever changes were made, it is probable the ground plan is that of the original building by Jitte, as it has all the special characteristics of the Shingon sect.

Structurally the Hondo is a simple one-storey building combining the later Chinese style with the plan of the orthodox Shingon. The curved *irimoya* roof is supported by pillars set in a seven spanned square.

The interior is divided by a heavy lattice partition into an inner sanctuary and an outer hall for worship. Shrines containing the holy statues are set on a dais, in front of which is a square stand ("goniadan") for fire sacrifice. To the right and left of this stand are screens painted with the Mandara of Kongokai and Taizokai. The decorations of the pillars, brackets and ceilings of the sanctuary are in Zen style. Beyond the lattice, the outer hall is covered with a simple coating of red oxide of lead.

Plates No. 90—95.

ITSUKUSHIMA JINSHA

Location :	Itsukushima Jinsha Town ; Itsukushima District ; Saegi Prefecture ; Hiroshima
Dimensions :	Honden of Honsha ; 80.2 shaku × 39.6 shaku Heiden of Honsha ; 19.5 shaku × 19.8 shaku Haiden of Honsha ; 100.2 shaku × 40.8 shaku Haraiden of Honsha ; 46.4 shaku × 36 shaku Kado marodo Jinsha ; (each) 13.5 shaku × 12.5 shaku Musicians' hall ; 30 shaku × 12 shaku High platform ; 22 shaku × 18 shaku Low platform ; 75.3 shaku × 29.5 shaku Asazanoya ; 64.7 shaku × 30.4 shaku Honden of Marodo Jinsha ; 47.5 shaku × 32.3 shaku Heiden of Marodo Jinsha ; 16.7 shaku × 15.5 shaku Haiden of Marodo Jinsha ; 80.2 shaku × 25.8 shaku Haraiden of Marodo Jinsha ; 33.5 shaku × 31.4 shaku Railing of Marodo Jinsha ; length 204.4 shaku Okuni Jinsha ; 29 shaku × 30.2 shaku Tenjinsha ; 18.9 shaku × 15.5 shaku Tenjinsha extension ; 12 shaku × 7.8 shaku Tenjinsha cloisters ; 19 shaku × 6.8 shaku Stage for No drama ; 29.3 shaku × 26.5 shaku Approach to No stage ; 44 shaku × 7 shaku Ante-room to No stage ; 51 shaku × 39.6 shaku Cloisters ; 980.8 shaku × 13 shaku Great Torii ; span 35.8 shaku Ageniidzu bridge ; 18 shaku × 11 shaku Long bridge ; 108 shaku × 10.8 shaku Arched bridge ; 69 shaku × 14 shaku Naishi bridge ; 18.8 shaku × 12 shaku

According to the legend of this temple, it was founded in the Suiko period by Saegi no Kurazukasa according to divine injunction, but it did not reach its present high importance until the time of the great Kiyomori of the Taira family who, while he was Governor of Aki Province, enlarged it very considerably. In 1224 the temples were all burnt, and the third rebuilding which started in 1227 was not completed till fourteen years after. Again in 1556 the

place was put in repair, this time by Motonari the founder of the Mori family. Excepting the main temple itself, which was probably quite rebuilt by Motonari, the chief buildings date from the middle of the thirteenth century. The position and grouping of the buildings are so planned as to take advantage of the beautiful outlook over the Inland Sea, which is famous throughout Japan as one of the three most striking views in the country.

Well out on the flats, below high water mark, stands the gigantic "Torii" or gateway to the main shrines. Directly on the main axis of this gate is a pier jutting out at right angles from a platform built on piles. At the angles of the pier and this platform are the *Kado marodo jinsha*, the temples of the guest gods of the gate, formed like little pavilions. Slightly behind these and on the main axis of the pier and the gateway is a somewhat higher platform on which are given at certain times during the year the classic dances known as the *Bugaku*. Small buildings, which might be called "green rooms" for this ceremony, flank the two guest gods of the gate. Directly behind this dance platform and still on the main axis, are the Halls of Purification and of Offering, connected by the Hall of Worship at right angles to them both. These are the *Haraiden*, *Heiden*, and *Haiden* respectively.

A cloister, running to the left from this main temple of three halls, connects them with a similar group of three, set at right angles with them. These are the *Marodo Jinsha* or temples of guest gods.

To the right of the main group is the stage with its adjoining robing room, said to have been built by Taiko Hideyoshi for the performance of the *No* drama.

The Asazaya, or priests' assembling place, is set slightly behind the main building, together with smaller temples to Tenjin and to Daikoku.

The effect may be imagined when the tide is high about the knees of the massive gateway, and the unbroken shallows of the bay reflect every detail from the refined curve of the roof and the tracery of the bracketing, scarlet and glistening white backed by the green of the hills. Here are enshrined the children of the Elder Ocean deity, the gods of all those who use the sea.

Plates No. 96, 97.

FIVE STORIED PAGODA OF KOFUKUJI

Location :	Precincts ;	Nara Park
	Street ;	Noborioji
	City ;	Nara
	Prefecture ;	Nara
Dimensions :	28.9 shaku square	
	height; 165.3 shaku	

The original of this tower is said to have been built by the order of the Empress Komyo in 730 A. D., the Empress herself, accompanied by her court ladies, showing her zeal by carrying clay for the foundations. The first tower was burnt, however, and the succeeding one as well. The present one was erected on June 27, 1426.

Next to that of Kyowogokokuji this is the largest five storied pagoda in Japan. It has three spans to a side, and stands solidly on a high stone platform. The architecture is of the style of the Nara period from which the original dates, but the constructional improvements of the later times were made use of.

The interior is floored with wood. Between the four supporting pillars is a dais on which are statues of the four Paradises.

The exterior shows traces of having been coated with red oxide of lead.

Plates No. 98, 99.

TAHOTO (GREAT PAGODA) OF DAIDENBOIN

Location :	Precincts ;	Daidenboin
	Village ;	Sakamoto
	District ;	Naka
	Prefecture ;	Wakayama
Dimensions :	49.2 shaku square	
	height; 117 shaku	

In the year 1129 this monastery was built by the priest Kakuban in fulfilment of the commands of the Emperor Toba. An inscription on the spire of the present tower, and on some of the tiles, shows it to have been built in 1515. It is a copy of the original great pagoda built on Mt. Koya by Kobo Daishi in accordance with the principles of esoteric Buddhism which he learned from the Tang monks. It is of the style known as *Jewel form*. Twelve round pillars set in a ring form the main support; outside of them is the square curtain, five spans to a side, which has no constructional function at all. The roof of

this curtain overhangs a narrow verandah running about all four sides, and is supported by two series of double brackets.

Through the top of the curtain roof the dome-like head of the tower appears, suggesting the stupa of India which was its origin. Above this again is the proper roof supported by a complicated and interesting system of four-grouped brackets, worked out from the twelve main pillars below.

The true roof is hipped, and terminates in a spire topped by the Sacred Jewel emblem set on three lotus flowers of four, six, and eight petals respectively. From the upper and middle lotus flowers depend chains to the corners of the eaves, and to them are attached flat tongued bells which sound in the breeze.

The woodwork both outside and in is coated with red oxide of lead, otherwise there is no attempt at decoration.

This is famous as being the largest pagoda of the Jewel form in Japan.

Plates No. 100, 101.

SANMON OF TOFUKUJI

Location:	Precincts ;	Tofukuji
	Street ;	Honchodori
	District ;	Shinogyo
	City ;	Kyoto
	Prefecture ;	Kyoto
Dimensions :	85 shaku × 34 shaku	

The monastery of Tofukiji is said to have been begun by Fujiwara Michiye in 1236, and finished in 1255. This gate,—the San Mon—is generally supposed to be the original one of that time, showing repairs of the time of Ashikaga Yoshimochi during the early part of the fifteenth century. It seems more probable, however, that it was completely renewed at that time. The *gaku*, or panel, over the port shows the writing of Yoshimochi himself, and the walls and ceiling of the upper storey were painted by the monks Chodensu and Kandensu.

The gateway proper is made up of five spans and three doorways. At each end is a staircase. The general style is a combination of Chinese architecture of the so-called Indian form with the ordinary Zen architecture. This is the earliest gate remaining of the Zen monasteries. In the form of the ribs which support the eaves, however, there is a departure from the orthodox, for instead of spreading like the sticks of a fan they are arranged in an ordinary double row.

The interior of the upper storey is quite regular in construction and in decoration. The plane ceiling is painted with large *tenjin*—angels. The rafters,

beams, and pillars are all decorated with flowers, dragons, waves and other designs prevalent in China up to the early Ming period.

On the centre dais is a figure of Kaion Nyorai with two attendants. Against the rear wall are statues of the Sixteen Rakan.

Plates No. 102—106.

KAISANDO OF EIHOJI

Location :	Precincts ;	Eihoji
	Village ;	Toyooka
	District ;	Kako
	Prefecture ;	Gifu
Dimensions :	outer court 18.8 shaku square	
	inner court 21.8 shaku	
	corridor 21.8 shaku × 10 shaku	

The monastery of Eihoji was built by the Zen monk Soseki during the early part of the fourteenth century, and the Kaisando, or founder's hall, soon after his death in 1352. It consists of a main temple and a Hall of Worship joined together by a corridor. The Hall of Worship, *Raido*, in front, is a one storey building of three spans. The main temple is of one span, and two stories in height.

This difference in the height of the two is further accentuated by the fact that the Raido stands on lower ground than the temple behind. This, the Hall of Worship, is by far the more elaborate in detail. The bracket system is complicated, and the finer parts painstakingly worked out. The roofs, of *irimoya* shape, are covered with the bark of the *hinoki*, and so protrude as almost to touch each other.

In this temple are clearly seen the beginnings of what later developed into the style known as *Gongen*.

Plates No. 107—112.

HONDO OF KAKURINJI

Location :	Precincts ;	Kakurinji
	Village ;	Ikaruga
	District ;	Kako
	Prefecture ;	Hyogo
Dimensions :	57 shaku × 51 shaku	

It is written in the temple records that it was begun by desire of Prince

Shotoku Taishi, and completed in 718 by Hitobe Harunori the Governor of Musashi. It is also known that the temple was afterwards destroyed by fire and rebuilt, but the date is not determined. A good conjecture as to the date of the whole may nevertheless be made because it seems contemporary in style to the little shrine within, which bears the inscription of 1397. It seems more than likely that the building was of the same year. This same inscription also gives the names of the donor, the promoter, and the architect.

In construction, the building is of seven spans by six, and is an interesting example of the mixing of styles that was practised in the early Ashikaga period. The bracket system is of the true Japanese manner of double groups, but the gaps are filled with Chinese "frog's legs." The beams and rafters also are not proper to either tradition, any more than is the small shrine within already spoken of. The roof is *irimoya* and has a gentle slope. The whole is surrounded by a piazza.

Inside, an inner sanctuary is cut off from the main part of the building by an openwork lattice with a pierced *ramma* or panel above.

Plates No. 113, 114.

HONDEN OF TAKE MIKUMARI JINSHA

Location :	Precincts ;	Take Mikumari Jinsha
	Village ;	Akasaka
	District ;	Minami Kawachi
	Prefecture ;	Osaka
Dimensions :	Honden ;	7.7 shaku × 5.9 shaku
	Side temples ;	11.2 shaku × 5.9 shaku
	Corridors ;	8 shaku × 1.8 shaku

According to tradition this temple was begun in the reign of the Emperor Sujin, and rebuilt by Kusunoki Masashige in 1324. The latter tradition is not borne out by the style of the architecture which makes it appear not earlier than the first part of the Ashikaga era.

Although these three temples seem to have been built at the same time, the *Honden* or main hall is of the single span Kasuga type, while the two side ones are of double spanned *Nagare* style. This makes the group unique in Shinto architecture as the only case where two distinct and well recognised styles are united at the same period.

The two side buildings are joined to the *Honden* by narrow galleries. Five deities are worshipped, one in the *Honden* and two in each of the wings.

Plates No. 115—117.

HONDEN AND HAIDEN OF KIBITSU JINSHA

Location :	Precincts ;	Kibitsu Jinsha
	Village ;	Makane
	District ;	Kibi
	Prefecture ;	Okayama
Dimensions :	Honden	48.7 shaku × 59.8 shaku
	Haiden	26.6 shaku × 32.3 shaku

The architectural style of this temple bears out the tradition that it was rebuilt by Ashikaga Yoshimitsu in 1390 according to the Imperial wish. The original is said to have been erected by the Emperor Nintoku Tenno, and destroyed by fire in 1351. The great interest of these buildings lies in the unusual mixture of the styles of pure Shinto and of Buddhism. The *Honden* and the *Heiden* are so close together that their roofs are actually built into one another, a unique feature.

The ground plan of the *Honden*, or main temple, is extremely interesting. The inner sanctuary is a square of three spans, exactly like the *Nagare* style of Shinto temple; outside this and encircling it is a hall of a single span. Running across the front of the square of five spans thus made, is a hall one span deep. Outside of all is another hall or gallery about all four sides, which is evidently adapted from the Buddhist temples and makes a corresponding change in the outline of the roof. The building is set on a dome-shaped platform, and the piazza which runs around it is supported a short distance off the ground by elbow brackets of the *Tenjiku* or Indian style.

The *Haiden* or Hall of Worship is of three span depth as usual, but it is unique in the fact already noted of the roof being joined to that of the *Honden*, and in its having a second storey supported by large pillars.

Plate No. 118.

KINKAKU OF ROKUONJI

Location :	Precincts ;	Rokuonji
	Village ;	Kinugasa
	District ;	Kadono
	Prefecture ;	Kyoto
Dimensions :	38.4 shaku × 28 shaku	
	height ;	41.9 shaku

The present site of Kinkakuji, or golden pavilion, was originally the country

seat of Saionji Kintsune. When this fell into the hands of Ashikaga Yoshimitsu in 1397 he enlarged it, dug new lakes, set out new groves, and made it into an ideal spot in which to spend his old age.

On the visit of the Emperor Gokomatsu Tenno it is said that three new buildings were put up, and that the one made to receive the Emperor was of eight roofs surmounted each by a dragon and decorated with extravagant splendor within.

After the death of Yoshimitsu in this very year, the place was made into a monastery by his last request, and called "Rokuonji." Since that date all the buildings except the Golden Pavilion have been moved or burnt.

This is of three stories in height, and stands on the borders of a large pond, into which runs out a roofed pier-like extension of the piazza on the right, which was used in the ancient times as a place of purification.

The roof is hipped and is surmounted by a large howo bird (phoenix) of gilt bronze. This main roof like the curtain roofs between the stories is covered with shingles.

In the centre of the dais on the ground floor are figures of the Amida trinity. To one side is a statue of Muso Kokushi the first Abbot, and beyond, a portrait statue of Yoshimitsu the donor, in a shrine.

The first storey is divided into three rooms, the ceilings of which are profusely ornamented with painting of angels, human faced birds, musical instruments and flowers.

Around the outside of the second storey runs a balcony with a rail on which even today may be seen the gold leaf which gave the place its name, and with which the whole storey both inside and out was enriched. Four doors, each flanked by bell-shaped windows, give out into this balcony from which there is a lovely view of the gardens and the lake.

The just proportions of the beams and pillars and the open spacing of the ribs of the eaves, give the whole structure a grace and lightness that is not lacking in strength, and seem to mark a new period of Japanese architecture in which the old massive forms were refined, and adequate proportions took the place of mere mass.

The park too is remarkable for the ingenious way in which it includes the building, and seems to be an integral part of the architect's plan.

One realizes at once that the park and the pavilion are not merely "sacred" architecture but have some of the air of the palace of the time.

Plates No. 119—122.

KARAMON OF DAITOKUJI

Location :	Precincts ;	Daitokuji
	Village ;	Omiya
	District ;	Otagi
	Prefecture ;	Kyoto
Dimensions :	16.4 shaku × 12.2 shaku	

This splendid gateway was removed from the Juraku palace of Taiko Hideyoshi. It is a four pillared structure with a curved Chinese gable roof of the kind much used at the period. Although the ornament is profuse, there is no lack of vigor, and the main lines are not hidden or loaded down. Above the lintel is a powerful carving of a peacock and a pine. The beam ends are carp heads, and the bodies of the beams themselves carry out the idea ingeniously by showing lapping waves and half disclosed fish scales along their length. On the lintel ends are jumping lions.

Plates No. 123—126.

HIWUNKAKU OF HONGWANJI

Location :	Precincts ;	Hongwanji
	Street ;	Hongwanji Monzen
	District ;	Shimogyo
	City ;	Kyoto
	Prefecture ;	Kyoto
Dimensions :	58.6 shaku × 38.6 shaku	

Like the Kara Mon of Daitokuji this temple was removed from the grounds of the Juraku palace built by the great Taiko Hideyoshi during the first years of the seventeenth century.

It is a three storied pavilion standing on the shores of a lake, and surrounded by a garden, the very stones and trees of which were brought to make its setting complete.

Structurally the building was perhaps based on the Kinkakuji and the Ginkakuji, but it shows an advance over them in details of construction. While they are reminiscent of the Fujiwara palaces, here we have a pure lay style influenced by the principles of the tea ceremony.

The interior is decorated with great beauty. Square pillars, which are rather slender, adequately support their various burdens, and variety and ingenuity of form everywhere attract the eye without wearying it.

The ground floor consists of two main rooms, side by side, with lesser ones giving out of them. The so-called "willow chamber," which is the first of these, gets its name from the paintings on the walls, screens, and sliding doors of willow trees in the snow by Kano Eitoku. At one end of the room is a low dais for the seat of honor, lighted by a "writing window" with a desk ledge. The second room is decorated by Kano Tanyu and Tokuriki Zensetsu with the famous "Eight Scenes of Shosho." To the front of this is another and smaller room overlooking the pond, from which one can descend to water steps and a landing.

The main room of the first storey is divided like that of the ground floor into *jodan* and *gedan* (dais and floor), and is called "The Hall of the Poets" because of the paintings of the thirtysix poets by Kano Sanraku on the cedar door. The grapes and squirrels on the ceiling are said to be by the same artist. Three sides of this room are surrounded by a balcony and a gabled Chinese roof.

In the alcove of the main room on the second storey is a painting said to be by Kano Motonobu.

The ceilings, all through, vary in form from comparatively deepset coffers to light flat panels or paper. Over the room on the water side is a gable which gives variety to the plain curtain roof of the first storey.

Plate No. 127.

SHOIN OF HONGWANJI

Location :	Precincts ;	Hongwanji
	Street ;	Hongwanji Monzen
	District ;	Shimogyo
	City ;	Kyoto
	Prefecture ;	Kyoto
Dimensions :	127.3 shaku × 95.2 shaku	

This temple was presented to the monastery by the third Tokugawa Shogun in 1632, who moved it from Momoyama, where it had been part of the palace built by Taiko Hideyoshi at the end of the sixteenth century.

The ground plan is divided into two parts. The first part consists of a great audience hall, and various subsidiary chambers named after the paintings on their walls—the white room, the hall of wild geese, the chrysanthemum room, the sparrow room, etc. The second part consists of a "genkan" or entrance hall, and other rooms also known by their decorations:—waves, drum, tiger, and the like.

The first group is single storied, and the *irimoya* roof is covered with tiles. The second differs in being thatched with the bark of the *hinoki*, and having gables of the Chinese form.

The most noteworthy of all these splendid apartments is the Hall of Audience, which is divided into a *jodan* and *gedan* on upper and lower levels, and has a wide piazza in front and an ante-chamber opening to the left. Down through the centre of the room run two rows of large columns which support the roof. In the centre of the rear wall of the raised end of the room is a "tokonoma" or alcove, with shelves and richly decorated cupboards. On this dais, in the left hand corner, is a still more raised platform under the "writing window" with its desk ledge, and near this is a smaller alcove lacquered and painted, in front of which is a bell-shaped window of unusual proportions. The panel over the dividing line between the two levels of the room is elaborately carved with storks and rushes and clouds. The walls are covered with paintings by Kano Tanyu on gold leaf applied to the wall paper.

The decoration of the lower end of the hall *gedan* consists also of pines and storks, and is said to be by Kano Ryohei. The ceiling is also painted by him, birds, dragons, and flowers being laid on in rich colors to the panels of the coffers. Over the raised end of the room the ceiling joins the walls in a cove with coffered panels in the middle.

To the rear of this Audience Hall, is the so-called "White Chamber" divided into three levels *jodan*, *chudan*, and *gedan* which was used for the same purpose, but for gatherings of a smaller and more private nature. Here the wall paintings are by Kano Koi. The carved wisteria of the dividing panel is of remarkable beauty, and the proportions of this room with its decorations are no less remarkable than those of the Audience Hall, though they are not on such an ample scale.

Plates No. 128, 129.

KARAMON OF HONGWANJI

Location :	Precincts ;	Hongwanji
	Street ;	Hongwanji Monzen
	District ;	Shimogyo
	City ;	Kyoto
	Prefecture ;	Kyoto
Dimensions :	19 shaku × 15 shaku	

This great gate was moved from the castle of Toyotomi Hideyoshi in

Momoyama, at the same time with the Shoin belonging to this temple. It has four main supporting pillars and two subsidiary ones. The roof is gabled in the Chinese fashion, and covered with the bark of the *hinoki*.

The ribs which support the eaves are curved and laid in three overlapping layers. Below the gables and over the pillars the space is filled with elaborate decoration, and the beam ends are carved in the forms of lions and peonies. The panels of the doors themselves present a rich appearance with great variety of design and minuteness of detail.

Plates No. 130—132.

SAMBOIN OF DAIGOJI

Location :	Precincts ;	Daigoji
	Village ;	Daigo
	District ;	Uji
	Prefecture ;	Kyoto
Dimensions :	Main Shoin ;	78 shaku × 32.7 shaku
	Shinden ;	49.1 shaku × 42.8 shaku
	Junjokwan ;	55.3 shaku × 30.1 shaku
	Gomado ;	53 shaku × 32.5 shaku

This group of temples was originally built in 1115 by the monk Shokaku, and added to by his successor Jokai. None of these early buildings however are standing today, for there have been four conflagrations, the last one in 1470.

In 1598 Toyotomi Hideyoshi ordered the temples to be renewed under the Abbot Gien. All the small buildings which were standing at that time were torn down, and new and splendid ones put up in their stead. This work was finished in the year 1606.

The plan of the temple as a whole is extremely complicated, as many of the buildings have connecting roofs, which however does not prevent their being structurally distinct. Those that are not connected in this way are joined by corridors and cloisters.

The main divisions of the group are—the Great Entrance Hall, the *Aoi* Chamber, the Hall of the Autumn Flowers, Main *Shoin*, the *Shinden*, the *Kuri*, or mousks' common room, and the *Junjokwan*.

The *Hondo* and subsidiary rooms are set on the borders of a small lake in the midst of the carefully laid out garden.

Taken as a whole it is an excellent example of the Shoin architecture of the times, and combines the best points of the baronial castle with those of the

dwellings of the court nobles. The decoration is in perfect harmony and is typical of the Momoyama period.

Plates No. 133—136.

THE GENKAN OF THE HONDO OF ZUIGANJI

Location :	Precincts ;	Zuiganji
	Village ;	Matsushima
	District ;	Miyagi
	Prefecture ;	Miyagi

Dimensions ; 125 shaku × 80 shaku

The ancient monastery of Empukuji was founded by Jikaku Daishi in 828, and rebuilt by Hojo Yoritoki in the middle of the thirteenth century.

Prince Date Masamune of Sendai commanded the celebrated architect Nakamura Hyuganokami Yoshitsugu to start new plans for it in 1604. The timbers were fetched from Kumano in Kishu, and no care or expense was spared till it was finished four years later and given the new title Zuigan Empukuji, by a contraction of which—"Zuiganji"—it is known today.

All that remains of this whole monastery with its numerous halls, temples and monks' dwellings is the Hondo or main hall, and its porch or Genkan. This is of unique plan, projecting from the western sides of the building and so arranged that the entering visitor can see nothing of the inside of the building or its garden until he has been allowed within the hall. The whole is one storied, and the *irimoya* roof is covered with tiles.

Though in general it follows out the proper Zen style of architecture, there is a wealth of ingenious detail which gives it variety without destroying the effect of simplicity, and is no discredit to the greatest architect of a period famous for its building.

Plates No. 137—140.

KONDO OF KYOWOGOKOKUJI

Location :	Precincts ;	Kyowogokokuji
	Street ;	Kujo
	District ;	Shimogyo
	City ;	Kyoto
	Prefecture ;	Kyoto

Dimensions ; 110.7 shaku × 59.6 shaku

On the removal of the capital to Kyoto in A. D. 796, the Emperor Kwammu

erected a monastery on each side of the Rajomon gate. Of these, the Toji, or Eastern monastery, was presented to the priest Kobo Daishi newly returned from China in 823, to be used by him for the headquarters of esoteric Buddhism the tenets of which he had brought back. After this the monastery went under the name of Kyowogokokuji. These original buildings were however destroyed by a mob in 1486, and not rebuilt till 1599, when Hideyori the son of Hideyoshi reconstructed the Kondo by Imperial command. In September of 1606 this, the present building, was consecrated.

In style the temple is a very happy mixture of *Tenjiku* style and the true Japanese. It is built in the manner required by the tenets of Mikkyo without differentiation between inner and outer courts, and paved with stone. It is of seven spans by five and the lower part is surrounded by a curtain, the roof of which is broken in the centre span of the front and raised slightly above the rest. The brackets of the true roof are arranged in triple group systems, while those of the curtain roof are *Tenjiku* in form.

The interior has a double coved ceiling in the centre, the rest shows the ornamented rafters unceiled. Both within and without it is painted with red oxide of lead.

Plates No. 141—146.

SHADEN OF OSAKI HACHIMAN JINSHA

Location :	Precincts ;	Osaki Hachiman Jinsha
	Street ;	Yawata
	City ;	Sendai
	Prefecture ;	Miyagi
Dimensions ;	Honden ;	33 shaku × 20.2 shaku
	Haiden ;	45.8 shaku × 20.3 shaku
	Ishinoma ;	33 shaku × 12.6 shaku

According to existing documents this temple was begun by Minamoto no Yoshiyiye in the year 1057 at the town of Yamato of Mutsu Province. The figure of the god worshipped here fell into the possession of Date Masamune the founder of the Sendai family, who held it in great reverence, and is said to have carried it into the field with him and set it up in his camp. Later he built this temple for it in the grounds of his castle of Iwateyama in Tamatsukuri, which he started in 1604 and finished in 1607.

The architect Hyuganokami Iyetsugu drew the plans. The Master builders were Umemura Sanjuro Yoritsugu and Osakabe Saemon Kunitsugu, the Master

smith was Utanosuke Yoshiyiye, and the Master decorator Sakuma Sakyō.

It is the earliest example of what is called the *Gougen* style, which consists of a main temple connected with a hall of worship by a corridor. They are single storey buildings with *irimoya* roofs, and the former is of five spans by three, the latter of seven by three.

From the front of the *Haiden*—hall of worship—extends a roof over a flight of steps. The details are of uncommon interest, a bracket system of bold outline with *kaeri mata*—“frog’s legs” between, and an interior richly ornamented with elaborate designs in color over a lacquer ground. As a whole it is as fine an example of Momoyama architecture as has come down to us.

Plate No. 147.

SHADEN OF KITANO JINSHA

Location :	Precincts ;	Kitano Jinsha
	Street ;	Bakuro
	District ;	Kamigyo
	City ;	Kyoto
	Prefecture ;	Kyoto
Dimensions :	Honden ;	43 shaku × 34 shaku
	Ishinoma ;	62.2 shaku × 14.7 shaku
	Haiden ;	62.2 shaku × 24.5 shaku

The original temple was built in June 947, and enlarged in 959 by the Fujiwara Minister Morosuke. Several times after this it was destroyed by fire, till at last Toyotomi Hideyori erected the present buildings in 1607.

As a whole it is of the style known as *Gongen*, or *Yatsumine zukuri*, on account of its peculiar complication of roofs.

The *Honden* measures five spans by four, of which the central three are the inner court with its coved and coffered ceiling. A subsidiary roof starts from each side of the building proper to cover two corresponding chambers. These are not ceiled, and show the ornamented rafters.

The *Haiden* is seven spans by three in size, and along its front extends a running portico. The interior, for the space of the first two spans, has a double coved ceiling and a raised floor. The ceiling of the rest is coffered but not coved. At each end project the music chambers measuring each three spans by two.

Between the *Haiden* and the *Honden* is the *Heiden* or hall of offerings. The floor is below the level of the others as is that of the *Ishinoma*. The roof

like those of the others is thatched with hinoki bark, and of the kind called *irimoya*.

The bracket systems of the *Honden* and the *Haiden* are double grouped; of the *Heiden* and the music chambers triple. The exterior is without color except for that on the *kaerumata* of the *Heiden* and the *Honden*. The whole is typical of the Momoyama style, and is the oldest example of the "yatsumune zukuri."

Plates No. 148—153.

TOSHOGU MAUSOLEUM OF NIKKO

Location:	Precincts;	Toshogu
	Town;	Nikko
	District;	Shimo Tsuga
	Prefecture;	Tochigi

The Toshogu was first built by Hidetada the second Tokugawa Shogun, at the dying wish of his father Ieyasu, for the purpose of a mausoleum. In 1617 the remains of Ieyasu, which had been interred at Kunosan in Totomi province, were placed here. In 1624, Iyemitsu, the third Shogun, resolved to rebuild it on a splendid scale and ordered the two Daiimyos Matsudaira Masatsuna and Akimioto Yasutomo to direct the work, which was completed in April 1636. Kora Mumehiro, the official architect of the Shogunate drew the plans, and the wealth of the treasury was lavished upon it. The result is without equal in Japan for sheer splendor.

The buildings of importance are the *Honden*, the *Haiden*, the gates known as the *Karamon* the *Sakashitamon* and the *Yomeimon*, the open cloister, the outer gate, the *Gomado*, the Chamber of Music, the Hall of Palanquins, the *Houjido*, the belfry, the drum tower, the *Kyodo* or library, the upper, middle, and lower treasure houses, the spring-house, the stable, the five storied Pagoda, and the *Okunooin* with its hall of worship on the hillside above the rest of the group.

The number of the buildings, and the unevenness of the site made it impossible to conform to any symmetrical plan, which is all the better because the architects were not hindered from taking advantage of the splendid natural surroundings for which Nikko is famous.

Plates No. 148—151.

HONDEN, ISHINOMA, AND HAIDEN

Dimensions :	Honden (Main temple); 42 shaku x 32.5 shaku
	Ishinoma; 24.9 shaku x 29.5 shaku
	Haiden; 68 shaku x 26 shaku

This *Honden* and *Haiden*, connected by the *Ishinoma* or stone chamber, form a good example of the so-called *Gongen* type of architecture.

The *Honden* is a square of five spans on a side, surrounded by a gallery. The front to a depth of two spans is used for the outer court, the rear three spans for the inner, in which is the central shrine two spans deep and three broad. The roof is *irimoya* in form and is sheathed with copper wrought into the form of tiles.

The *Haiden*, or Hall of worship, measures nine spans by four, with a porch of three spans in front. The centre five spans, running through the building from front to rear, are devoted to the Hall of worship, thus leaving a two spanned antechamber at either end, the official chapels used by the Shogun and the Prince Abbot respectively.

The *Ishinoma*, or stone floored chamber, joins these two buildings with a plain hip roof and a paved floor below the level of the others.

The interior of this triple temple is rich beyond anything in Japan. It is an amazing scheme of decoration applied to every square inch of space, in the intricacies of which are to be found traces of all the later styles both Japanese and Chinese. The general effect, however, is harmonious enough, splendid with gold and dim with rich lacquer. The ceilings are single and double coved, and coffered, and bear paintings in the coffered panels of dragons and phoenixes. On the sliding doors of the *Haiden* are lions by Kano Tanyu; in the little chambers at the sides are carved inlays of precious woods, and everywhere on rafter angles and ceiling boxes and beam joints, are cunningly chased metal fittings of gilt bronze.

At the back of the *Honden*, shut off from the *Ishinoma* by heavy lacquered doors, is the main shrine or *sanctum sanctorum*, a dim blaze of gold lacquer in the half light. It is in the form of a little temple of three spans by two with a curved Chinese gable roof. Its pillars are carved mosaic with plums, pines, peonies, and chrysanthemums; its walls are coated with gold lacquer in complicated designs of raised work; its beams and the fan shaped ribs of the roof are gold lacquered; its *kashira nuki* are carved in low relief, and the joints

and fittings are secured with chased metal angles and nail heads of gilt bronze. The exterior of these three temples shows a mixture of the true Japanese with the *Karayo* or Chinese style. The brackets are arranged in a system of triple groups, and the *odanuki*, tail ribs, are carved with cloud forms. The cross beams, the gables, the brackets, the doors, and the *ramma* are all elaborately carved and colored. The balcony with its supporting brackets is lacquered in black, while the pillars are decorated with ornaments in white jesso. Everywhere that it is possible the effect is enriched with gilt bronze nailheads and angles.

Plate No. 152.

THE UPPER TREASURE HOUSE (KAMI JINKO)

Dimensions : 53.7 shaku × 24.7 shaku

This is a store house which still retains some of the early characteristics of such buildings in the form of its walls which, between the second and third tie-beams, are made of logs cut in wedge-shaped or triangular faces to give the appearance of the *azegura* store-house of ancient times. The roof is gabled, sheathed with tile-shaped copper plates and upheld by brackets of the common temple form. The color scheme is striking. The brackets and horizontal timbers have a coat of red picked out with metal work of gold bronze. The ornaments above are a rich green. On the gable ends are two large elephants in high relief, said to be from a design by Kano Tanyu.

Plate No. 153.

YOMEIMON

Dimensions : 21.9 shaku × 32.5 shaku

The Yomei gateway consists of three spans and a single entrance. It is Momoyama in style of architecture, but is over elaborate.

The roof is an *irimoya* form with Chinese curved gables on four sides. The pillars, brackets, balcony, and walls are profusely ornamented with human figures and animals in colored sculpture. There are dragons and lions in the round, peonies in relief and in open work, and on the side a truly remarkable peony against a gold ground. The columns are ornamented with white jesso, and the brackets are lacquered in rich black. Balconies and walls are various in color. Within, on the ceiling, is a dragon executed in ink, flanked by angels in color, ascribed to Kano Tanyu and Yasunobu.

Plates No. 154—158.

TAIYUIN MAUSOLEUM OF NIKKO

Location :	Precincts ; Rinnōji
	Town ; Nikko
	District ; Shimo Tsuga
	Prefecture ; Tochigi

At the death of Iyemitsu (whose posthumous title was "Taiyuin") in April 1651, his mausoleum was begun in the vicinity of the Toshogu at Nikko. The Daimyo Sakai Tadakatsu was appointed director of the works, and the Head Architects of the Shogunate, Kihara Yoshihisa and Heinouchi Masanobu, were instructed to draw the plans.

The buildings included a *Honden*, *Haiden*, *Vashamon*, belfry, drum tower, *Nitemon*, *Nicomon*, and a rear temple with its *Haiden*. All were completed in 1653. This was a remarkably short time, but it is to be remembered that the men trained on the other great Nikko Mausoleum were still living and had plenty of experience.

The Taiyuin is similar to its predecessor in style, though it does not equal it in grandeur or in wealth of detail.

Plates No. 154—155.

HONDEN, AINOMA, AND HAIDEN

Dimensions :	Honden ; 32.7 shaku square
	Ainoma ; 27.5 shaku × 13.5 shaku
	Haiden ; 52.7 shaku × 21 shaku

The front of this triple building is the *Haiden*, an oblong, seven spans by three, the rear is the *Honden*, a square of five spans on a side. These two are connected by the so-called *Ainoma*, or middle chamber, three spans in length and one in width. It is a modification of the *Gongen* style. The rear hall is roofed with an *irimoya* gable, and is surrounded by a curtain and a curtain roof. The balconies on the outside show a mingling of Japanese and Chinese forms. The brackets are arranged in a triple group system, and the *nuki* ends are carved with ramping lions. Within stands a highly decorated altar covered with aventurine gold lacquer, and raised designs of flowers and lions. The metal ornaments are of bronze chased and gilded. Above the altar is a dragon painted in ink on the ceiling.

A three spanned porch runs along the front of the *Haiden*, above which

are galleries. The style, though Japanese as a whole, is not without many Chinese details. Between the brackets are *kaerumata*, "frog's leg" ornaments. Within are paintings of dragons in the coffers of the coved ceiling.

The *Ainoma* corresponds to the stone chamber of the Toshogu, but is not dropped like it below the level of the rest, and is decorated with a coffered ceiling. Its roof is a simple gable.

It will be seen by this short description that the purer Shinto style of the Toshogu has been departed from, and that the *Honden* has become Buddhist in form, and the adjoining chamber developed into a corridor.

The profuse decorations of gold and lacquer and metal work, and the carvings which elaborate them make these buildings second only to the older mausoleum of Nikko in splendor.

Plates No. 156, 157.

YASHAMON

Dimensions : 25.7 shaku × 14.9 shaku

This gateway is a Chinese gabled roof supported on eight fluted pillars. The tie-beams are carved with patterns in low relief, and under the gables are spirited sculptures of peonies and lions which give the "Peony Gate" its name. The color scheme is striking and original. The pillars and ribs of the eaves are red, the brackets supporting them are gold, and the upper cross beams are green.

On the ceiling of the interior the peony and lion motive of the gables is followed out.

Plate No. 158.

NITENMON

Dimensions : 30 shaku × 17.7 shaku

The *Niten* gate has a single entrance in the centre of its three spans. It is of two stories, and topped by an *irimoya* roof of which the front and back sides are curved in the Chinese manner. As a whole the proportions are pleasing, and the technique of construction admirable. Pillars and balcony are both lacquered in red and supported by black brackets. Between the brackets is a frieze in colored and pierced relief representing lions and tapirs. The ceiling within is coffered.

Plates No. 159—161.

THE SANMON OF NANZENJI

Location :	Precincts ;	Nanzenji
	Street ;	Nanzenji
	District ;	Kamigyo
	City ;	Kyoto
	Prefecture ;	Kyoto
Dimensions :	71.8 shaku × 34.5 shaku	

The Nanzenji Monastery was established by the Emperor Kameyama, who gave his summer palace for it in 1291. The *Sanmon* dates from soon after this time. Over it hung a panel on which the temple name is inscribed in characters by the hand of the Emperor Gouda. In the civil wars of 1467 it was destroyed by fire, and, after several futile attempts at restoration, was finally re-erected in 1628 by Todo Takatora, Lord of Tsu (Ise). The gateway is two stories high, five spans in length, and has three gates. A stairway leads from the ground floor, which is unwalled, to the long chamber above. The interior of this upper storey is decorated by Kano Tanyu and Tosa Tokuetsu. Though the structure dates only from the Tokugawa period, it is a faithful example of the Kamakura style, and is one of the best Zen gates extant.

Plates No. 162—164.

HONDO OF KIYOMIDZUDERA

Location :	Precincts ;	Kiyomidzudera
	Street ;	Kiyomidzu zaka
	District ;	Shimogyo
	City ;	Kyoto
	Prefecture ;	Kyoto
Dimensions :	Main temple ;	90 shaku × 70 shaku
	Hall of worship ;	70 shaku × 10 shaku
	Curtain-West ;	120 shaku × 9.1 shaku
	Curtain-East ;	90 shaku × 9.1 shaku
	Right and left front wings ;	27.5 shaku × 19.2 shaku

The origin of this monastery is extremely ancient, for the famous general Sakanoueno Tamuramaro erected on the present site a small temple to Kwannon, called the Kita Kwannonji. To this, in A. D. 798, the Emperor was pleased to add one of his main palaces to be used for a temple, and to this again the founder added his own mansion. At this time it first became known by its present name.

Several times during its history the monastery has been destroyed by fire. The present temple was built in 1633 by Iyemitsu, the third Tokugawa Shogun.

In form it is striking, for the rear rests on the side of a steep hill and the front hangs over a gorge and is supported by a number of high slender piles varying in length with the inequalities of the ground below. The plan also is unique, and, though comparatively recent, still suggests its origin in a royal palace. Along the front of the main hall which is nine spans on a side, runs a Hall of Worship two spans in depth; outside this again, and running round the two sides to right and left, is a curtain roof, with its corresponding gallery beneath, which turns the corners at the rear but fails to meet behind by a four span gap. Beyond this curtain, on the front side overlooking the steep little valley, is the *Butai* or stage, protected by a subsidiary roof. The entrance to the whole is a porch built out from the right side of the Hall of Worship. All these extra halls, balconies, and roofs are mere excrescences on the main square chamber which is even today suggestive of the *Shishinden*, or Imperial Palace of ancient times.

The curves and sweeps of the roof thickly shingled with hinoki bark, are exceedingly beautiful as seen from the hill at the side of the temple, which overhangs the valley, supported by massive brackets and simple pillars.

Plate No. 165.

FIVE STORIED PAGODA OF KYOWOGOKOKUJI

Location :	Precincts ;	Kyowogokokuji
	Street ;	Kujo
	District ;	Shimogyo
	City ;	Kyoto
	Prefecture ;	Kyoto
Dimensions :	31.3 shaku square	
	height ;	183.7 shaku

This pagoda was built in 836 and, after suffering several fires, was finally rebuilt by Iyemitsu the third Tokugawa Shogun in 1641. The pagoda is the highest in Japan, and though built at a late date, that it is an attempt to reproduce the more ancient style is shown by the fact that the Tokugawa architect was able to resist the elaborate ornamentation which was universally used in his day, and by the massive and simple proportions of the whole. The manner of construction was however the most modern and approved of the time. It is the best example of Tokugawa Pagoda building extant.

Plates No. 166, 167.

DAIKODO OF ENRYAKUJI

Location :	Precincts ;	Enryakuji
	Town ;	Sakamoto
	District ;	Shiga
	Prefecture :	Shiga
Dimensions :	69 shaku × 111 shaku	

In the seventh year of Enryaku (A. D. 788) the monk Saicho (Dengyo Daishi) established the Shikwanin Monastery, which in 823 was placed under Imperial patronage and called Enryakuji. The temple was burnt by Oda Nobunaga in 1571, and the Kodo was restored by Hideyoshi in 1584, and repaired again by Iyemitsu, the third Tokugawa Shogun.

The style of the building is a mixture of *Wayo* and *Karayo*, or true Japanese and Chinese. It is nine spans wide and six deep. The front to a depth of two spans is taken up by the Hall of Devotion, behind which is the inner court, paved with stone, on a lower level than the wooden floor of the Hall of Devotion, from which it is separated by a heavy latticed screen and swinging doors; details which are enjoined by the regulations of the Tendai sect.

The *irimoya* roof with its subsidiary penthouse is sheathed in copper. The lower brackets are arranged in a triple system, but the upper ones are a quadruple group, and support the ribs of the eaves which are arranged in rays like the sticks of a fan. Both within and without there is a coating of red oxide of lead, relieved in the interior by simple decorations in color. As a whole the temple has a massive outline; the details are strong and have a charming simplicity not without grace.

Plates No. 168, 169.

THE HATTO OF DAITOKUJI

Location :	Precincts ;	Daitokuji
	Town ;	Omiya
	District ;	Atago
	Prefecture ;	Kyoto
Dimensions :	75.7 shaku × 62.4 shaku	

According to the traditions of the temple, the original *Hatto* or Hall of the Law was built by Akamatsu Norimura in the early years of the Ashikaga period. An inscription on the ceiling of the present *Hatto* shows that it was destroyed and rebuilt later by Inaba Masanori according to the wishes of his father.

The building is constructed according to the Kamakura traditions of the Zen school. It measures seven spans in length and six in depth, and is divided into an inner and an outer court paved with tiles. In the centre of the former stands a ~~shōrō~~ or high altar, as is the rule in Zen places of worship.

The roof is of *irimoya* form and is supported by a complicated system of Chinese brackets, above which the ribs of the eaves spread like the sticks of a fan. The brackets which support the curtain roof are in a simple triple system. The centre panel of the ceiling is painted with a dragon by Kano Tanyu.

Plates No. 170, 171.

BUTSU DEN OF ZUIRYUJI

Location	Precincts ; Zuiryūji
Town	Shimoseki
District	Imidzu
Prefecture	Toyama
Dimensions	43.4 shaku × 43.2 shaku

It is recorded that Maeda Toshinaga the first Lord of Kaga erected a temple known as Hoenji in memory of Ota Nobunaga, his wife, and their son Nobutada, under whom he had first served. In this temple Toshinaga was buried, and Tohatsune his brother included it in a larger establishment which he built, called Zuiryūji. He ordered the architect Yamakami Yoshihiro and others to pattern the new *Butsuden* on the Banjuji (Wanshouzhu) monastery of Kinzan (Kinshan) in Ruyanfu (Yenanfu) China. The work was completed in 1659. In its technique this temple represents the culmination of Buddhist architecture in the early Tokugawa times. The supporting pillars are hollowed out to prevent decay, the roof is sheathed with lead, and the joinery of the interiors, especially the ceiling, is a triumph of building.

The interior is paved with stone, and though the usual Zen characteristics of ~~shōrō~~ (high altar) etc. are there, the style, which had retained its purity in the Kamakura days, now shows for the first time a mixture of architectural traits, such as the introduction of the "frog's legs" and other sculptural

Plate No. 172.

HONDO OF ZENKOJI

Location :	Precincts ; Zenkoji
City	Nagano
Prefecture	Nagano
Dimensions :	177.1 shaku × 78.7 shaku

The foundation of this monastery is generally ascribed to the year A. D. 655. After eleven total destructions by fire, the *Hondo*, formally known as the *Kondo*, was built for the twelfth time between the years 1705 and 1707 by order of the Tokugawa Shogunate, under the supervision of Sanada Idzunokami, Lord of Matsushiro.

The plans were drawn by Kora Soga, the Chief Architect of the Tokugawa, and the work was personally supervised by his pupil Kimura Mambei.

The plan seems to be an outgrowth of that style which connects the main temple to the Hall of worship by a corridor. The front is seven spans in length, and the sides measure sixteen smaller spans each. The whole is surrounded by a gallery. The front to a depth of six spans is devoted to the outer court for worship, called the Chamber of Miroku (Maitreya); the next three spans form the inner court, beyond which is the *sanctum sanctorum*. Here is the shrine containing the main deity, a statue of peculiar sanctity, as it is supposed to be the very one thrown into a lake by the enemies of Buddhism just after the introduction from Corea, and rescued by Zenko the founder of this temple. On the left is another shrine containing portraits of Zenko and of his wife and son, Yayoi and Zensa.

A curtain and curtain roof surround the lower part of the temple, broken in front by an ornamental curved Chinese gable. The main roof is unique, having T shaped ridges with *irimoya* on each end. At either side project hipped roofs over flights of steps.

The panelled ceilings of the inner and outer courts are decorated in full color, the others are left plain. Over the *nageshi* of the front of the inner court are hung gilt figures of angels; and other sculptures, in high and low relief simply colored, decorate the interior.

As a whole the temple is in many ways unique, though near enough to the general style to make it a valuable example of middle Tokugawa architecture.

JAPANESE TEMPLES
AND
THEIR TREASURES

PART II

SCULPTURE, PAINTING AND ALLIED ARTS

SCULPTURE, PAINTING AND ALLIED ARTS GENERAL OUTLINE

Japan is no exception to the rule that island nations draw from the adjacent continents for inspiration and for actual teaching. It would be as impossible to study Japanese art without reference to China as it would be to study British art without reference to the continent of Europe.

The wars and disruptions of China made our country a sanctuary for her exiles and repository of her art works, and we have deliberately sought her teachings by sending over our scholars from the very earliest times. Our harshest critics, however, can not say that we have been merely copyists, or that we have failed to assimilate what we have taken. There has never been any lack of lively national feeling, or ability to discriminate what suited our peculiarities and reject the dross.

Three great periods of Chinese history are found reflected on our islands, and two of these at least have left stronger traces with us than in the land of their origin.

The first of these periods is that of the consolidation of the Chinese tribes and kingdoms under the Han rulers, from the third century before Christ to the third A. D. Perhaps only the Roman Empire before the downfall has equalled the Chinese of those times, but little remains to us, except the treasures of a rich literature, some magnificent bronzes, and the ruins of their splendid cities.

The art seems to have been something akin to ancient Mesopotamian forms, and to have followed canons as rigid as those of Egypt. Respect for ancestral customs kept this tradition alive even during the last decades of internecine wars and Tartar descents from the North. At the close of the Six Dynasties, when the native rule was forced from the region of the Hoang Ho as far as the Yantse, the Northerners had prevailed in everything but art and letters. In that particular alone they were forced to succumb, and accept as well as they were able the traditions of the country.

From the South and West a still stronger force than the Tartar tribes was at work, but met with as determined a resistance. That force was the Buddhist religion coming from the North of India with its prescribed canons and its settled tradition. The first phase of Buddhist art in China is extraordinary for being merely another form of Han expression.

It is just at this period that Japan emerges from the twilight, and we have

the period of Suiko.

The second great period of Chinese artistic activity begins only when the hard dying Han traditions have lapsed from sheer lack of new inspiration. It is characterised by the conscious adoption of Indo-Persian forms. Intercourse with the South and West was made possible by the consolidation of the Empire under the Zui rulers, whose successors, the Tangs, reaped where they had sown, and extended their borders so far as to touch, if not Persia itself, at least kingdoms who owed what they had of civilization to the South.

True to her ancient practice China did not bolt the new ideas greedily, but chose what could be assimilated, and so modified it that by the middle of the Tang dynasty it had become an integral part of her art.

Early Tang influences with their Indo-Persian coloring are reflected in the Japanese era of Hakuho; the full light of middle Tang found us in the Tempyo period, and by the next (Jogan) era we were in a fair way to assimilate in our turn the new material which by Fujiwara times we had made our own peculiar property.

These times of Tang were the great days of Buddhism in China. Their close saw the faith attacked in the land of its birth by Hinduism and driven to the southern islands and littoral, and north to the mountain fastnesses of Tibet and Nepaul. The march of Islam then fell on the rear guard, and China, with her convert Japan, was left alone, cut off from the fountains to which she had been used to journey for inspiration and faith.

Thrown upon her own resources, with India estranged, China evolved the Sung revival and Neo-Confucianism, an attempt to harmonize the teachings of Buddha, Confucius, and Laotse into a single religious philosophy. In a sense this was a protest against the formalised Buddhism of Tang. Men sought the natural for refreshment after the parching times, but they sought it naively as idealists would. In this spirit they accepted Zen, whose meaning is today almost lost sight of in China, but which brought to Japan a philosophy and a manner of life which instantly appealed to us, and which from that day to this has done more to mould the national character, and with it the national art, than any other single influence. The art and literature of this period, in spite of the cramped sway of the rulers huddled for protection in the south, are of very high standard, comparable to that of Tang.

The Yuan or Mongol Dynasty which replaced the Sung contributed nothing to art except for the introduction of certain Lamaist forms. Their Emperors invited Nepalese artists to illustrate this second esoteric Buddhism in their

capital, and it was practised in much the form that it bears today among the Mongols and the Manchus. This art, while it has a certain barbaric strength of its own, is crude and ignoble compared to that flower of esoterism in the eighth and ninth centuries, and was directly responsible for the over elaborate decoration which followed. The almost severe simplicity of true Buddhism was hopelessly lost. Japan also fell heir to this doubtful heritage and the result may be seen today in the overwrought and restless productions of the Tokugawa Shogunate.

The Ming rulers, who drove out the Yuans in their turn, were great patrons of the arts, but with patronage almost the whole has been said. In their attempts to revive the old true arts of China and to prove themselves the legitimate successors to the Hans and Tangs, they overstepped the mark and fostered an archaeological spirit of research which was an effectual damper to original thought and production. Where they were creative the tendency seems to be toward the lesser and the applied arts, in which they attained great skill. We can find no trace of great ideals courageously carried out to glorious failure, as in the older days, but only great expertness in the more petty branches. Ceramics were marvellous, and decorative and ornamental arts showed a fine understanding.

But before they had worked out their salvation artistically, came the inexorable recurrent wave from the North and the Manchus were upon them.

Thus we see from the close of the Sung dynasty the gradual growth of a coral-like structure in art; a perfect form of what had been alive within, but dead from the bottom, and all the more resistant to change.

In Japan the third stirring up of new thought reached us in the late Fujiwara times, when we had thoroughly appropriated and absorbed into a national form what we had before received. This new material was brought to us by Zen monks and pilgrims returning from China.

What was transplanted at this time flowered in the succeeding Kamakura and Ashikaga eras, and gave rise to the extraordinary number of Zen monasteries throughout Japan, which served as examples of architecture, centres of learning, and storehouses for sacred art. The new sect practiced and preached a simplicity very agreeable to the recently risen military aristocracy which was beginning to rule the land. This spirit reflected on the cults which followed it, and in its turn produced the Nichiren and Nenbutsu sects still so powerful with us.

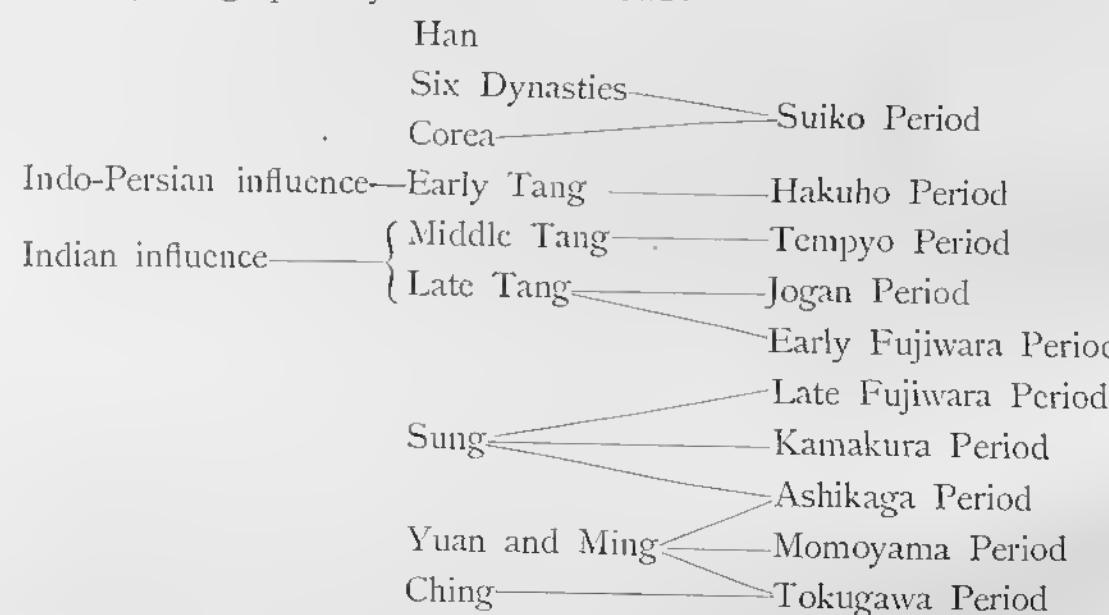
The Zen movement following on the heels of the Sung revival may be compared with the Reformation in Europe. It attempted to purify religious

practices and beliefs, but at the same time it was responsible for much that was beautiful in Buddhist painting as the quest gradually turned toward realism. So intense was this feeling that a monk regarded it as holy a purpose to depict truthfully a spray of bamboo as to make a picture of the Buddha. Painting, and even architecture, was turned into lay channels, but in sculpture, except for the wonderful masks of the *No* drama, the spirit of Jochō and of Unkei seemed dead.

Foreign intercourse, which had long been limited, was now entirely cut off by the Tokugawa Shogunate whose policy was to keep us busy and interested in our own affairs. Our attention was turned to the intricacy of littleness, and there were none of the throes and struggles which accompany the birth of genius.

Art patronage had the opposite from the effect desired, for it was strictly a matter of heritage. The trivial, the frolicsome, and the petty usurped the proud place of a national art with a definite growth and tendency. We had our tea ceremony rooms, our beautiful toys in the forms of carved *netsuke* and chased sword guards, our elaborate games which were dignified almost into religious ceremonies, our theatre for the lower classes and the *No* drama for the gentry, our exquisite weaving and charming pottery. Inspiration was exhausted from inbreeding, idealism moribund. Toward the close of the Shogunate, however, the same forces which called for a political purging seemed to be reviving art, and had we been allowed but one more century to ourselves, we should have solved the problem. It would have been interesting to see how.

The relations of the various Japanese periods with their continental prototypes may be graphically shown as follows:



I SUIKO PERIOD

The Suiko period begins with the introduction of Buddhism from China and ends with the year 644. It is so called from the Empress Suiko Tenno who ruled from 593 to 628, and under whom art took the definite form peculiar to that time.

Although Buddhism reached China in the first century of the Christian era, it was some centuries before it became a strong influence. Too much depended on the internal state of the country, and too much on the friendliness of the Hunnish tribes of the borders for any very steady intercourse to be kept up with India. All news that the Chinese received of the faith was for a long time brought by travelling monks from the Gesshi (Yuechi) who occupied the lands of the now fallen Bactrian kingdom, and Parthia. As from the very nature of Buddhism there could be little active proselytizing, it made slow headway against the native religions, Taoism and Confucianism. Tolerance was one of its tenets, and even at its zenith there was no attempt to dislodge religions.

Taoism, except in few cases, seems to have been equally generous towards the new comer, and found little to contradict in its teachings. Indeed the Buddhist images were cast in much the same spirit as those of their own immortals, and its traditions were very near to the idealism of Lao-tse.

For these reasons it was not until the dissolution of the Han dynasty in the third century that the Indian religion became a force in the land. In the Six dynasties that followed, images and temples were erected in great numbers, and there was much activity among the native scholars in translating the Sutras.

With the Tartar rulers, who established themselves on the Hoang Ho and held the Northern Empire contemporaneously with the Six Dynasties in the South, there was a distinct change in the manner in which the faith was received. The Tartars, like all converts, were zealous in the cause, and as they controlled the trade routes to the West were in a position to receive knowledge fresh from the fountain head. Thus from that time on, the Northern Empire kept the tradition of being active Buddhists in close touch with the original sources.

Artistically this Tartar Empire had little or nothing to offer. During their time copies were made of many images, and artists possibly came in the trains of the visiting monks from the Indo-Persian borders. From the existing remains of the period (well exemplified in the rockcut temples of the North Wei Dynasty) it seems that they accepted with slight modification native art and ideas, which were a survival of the Han forms. The Buddhist art of the Southern Empire therefore did not differ much in style from the Northern.

It is a common pitfall, as many investigators know to their cost, to accept the presence of a few foreign details as evidence of actual contact with different countries and races. An instance of this is the anachronism of attributing the presence of some forms possibly originally Greek, which appear at this time, to direct Hellenic or Byzantine influence. It is much more probable that by the time they had reached China they had been assimilated by the Indo-Persian nations, who had inherited them from ancestors once in touch with the Bactrian Greeks, or had insensibly picked them up in trade from peoples still further West.

It was in this dynasty that Buddhism reached Corea, and was carried thence by the king of Kudara to our court in 552 or, as some scholars believe, fifteen years earlier. Though this was the date of its official introduction, it was not unknown some time before this and there had been many refugees and visiting Chinese who practiced it on our shores.

Though the new cult met with some opposition among the more conservative of the Imperial Council, it gained ground rapidly, and before half a century had passed it was the established religion of the state.

The King of Kudara, who had presented the first image at the Japanese court, also sent us painters, architects, tile makers, carvers in wood, and founders of bronze. His neighbour of the Corean Kingdom of Shiragi also gave tribute of images and scriptures, and from this time statues and temples were constructed on Japanese soil.

It is not, however, correct to say that artistic workmanship was entirely a new importation from Corea. From the beginning of history we have had direct communication with China. The Han records mention that the chiefs of the Japanese Province of Kyushu claimed descent from the kings of South China and that a hundred petty princes received patents of royalty from their Emperors. Indeed a bronze seal, a part of the insignia, has been found in Kyushu.

Early Corea too was not without intimate dealings with mythologic Japan.

Reaching the regions of authentic history, we know that ever since the invasion of Corea by Jingo Kongu in the middle of the fourth century, scholars had come from that country to teach the Confucian classics, and that the Japanese princes were able to read and compose Chinese soon after.

There is no reason to suppose that Japan was not fairly well advanced in the arts at the time of the introduction of Buddhism. We have fine examples of the armour, swords, sword guards, bronze mirrors, and carving in semi-precious stones of the time. It is recorded that the Chinese envoy sent over at

the beginning of the Zui Dynasty in the early part of the seventh century, noticed with surprise on his way from his ship to the capital that the Japanese people were not barbarians after all. Indeed he saw little difference between them and the people of the continent. By that time Chinese culture must have struck well into the life of the nation.

The earliest example of this age is the Kokuzo (Akasagarbha) plate no. 177,) evidently the work of Coreans, and according to tradition brought bodily from that country. But the first artist known to have made a statue of Buddha in Japan, was not one of those brought from Kudara, but a member of a Chinese family, Ikebeno Atai Hita, who had been naturalized in the country for over two hundred years. His ancestor Ochino Kimi, who claimed descent from one of the Han Emperors, had come over in the time of Ojin Tenno the son of Jingo Kogu. This first statue was constructed out of the trunk of a giant camphor tree washed ashore at Naniwa near the present Osaka, and was set up and worshipped for several centuries at Hisodera in Yamato Province.

Examples of the work of the other famous sculptor of the age have been handed down to us. His name was Tori, and his grandfather, Shiba Tatchito, is known to have been a Buddhist devotee who emigrated from China in the second decade of the sixth century, and did much towards spreading the faith in the land of his adoption. The son of this man, the father of Tori, was named Tazuna, and was granted the hereditary title of chief of the saddlers, which was an honorable and artistic position in those days. Tori the son made the model of the great bronzes which stand today where he placed them in the Kondo of Horyuji monastery in Yamato Province. One is reproduced in plate no. 178. Though the works of Tori and his school differ somewhat from those attributed to Corean sculptors, both are almost Egyptian in their impassiveness, and in style remind us of the statues of the North Wei dynasty, especially those still preserved in the caves of Lungmen in Honan. In execution they are reminiscent of the technique of stone even when the material is bronze or wood.

They remain to us in various sizes, and show traces of gilding on the bronze, and of bright colors on the wood. In outline they were clean cut and symmetrical. The drapery was as a rule close fitting and snug to the upper parts of the bodies, hanging in rigid folds from the laps of seated figures. These characteristics, common to all the statues of the period, show that sculpture at that time was already hide-bound by long established traditions.

We find also traditions of the methods of dealing with the different members of the pantheon, which, though adhering to the general forms spoken of above,

differ very markedly among themselves.

The Buddha himself was always represented as an idealization of the combination of the whole pantheon rather than as having any very marked individuality, or standing for any single abstraction like the others. His statue expressed all the attributes with which man has clothed the Godhead, and was expressionless.

The type of the Bodhisatvas was almost feminine in its saintliness. In the group known as the lotus bearers, Kwannon (Avalokitesvara), Seishi (Mahasthamra), etc. the shape of the face, the hang of the drapery, the position of the hand and fingers and the whole outline of the figure suggested the special abstraction which that particular divinity represented, as well as sainthood in general.

The third group, which owed its origin mainly to the adoption of the Brahminic pantheon, might be called the Deva type, a strong treatment of the manifestations of power, the Deva Kings, the Guards of the gate, and the mace-bearers, while the female deities and benevolent Devas approximate the Bodhisatva type.

The fifth phase of early Buddhist sculpture was that of the depiction of monkhood, realistic representations of the immediate disciples of the Buddha, or later saints. These, having nature for their object, were of course more free in their rendering and often were full of character.

Last of all, must be mentioned the lowest form of the sculpture of the time, which later was to lose its function and meaning and become little more than appropriate decoration. To this class belonged the choruses of lesser angels, the evil demons, and the monsters created out of the imagination or described in the sutra or borrowed direct from China, the dragon, the phoenix, the kirin, etc. These were treated in any way which seemed to the artist to add most to the general effect of his work, and were almost invariably subordinate in position and purpose.

The culmination of the sculpture of this period is reached in the statue of Nyoirin in the nunnery of Chugujii in Yamato province (plate no. 186). Here the old traditions are preserved, but through their stiff uncouthness has begun to shine the tender grace which was entirely Japanese, and which was not perfectly worked out till our own peculiar era of real Japanese thought and art, the early Fujiwara.

In the Shitenno of the Kondo of Horyuji (plates no. 179-181) are good examples of the type we have mentioned third, the Deva type. They are signed by Yamaguchi no Oguchi and Kusushi Tokuho and their assistants. The former

of these artists is mentioned as still working in the middle of the seventh century.

Other specimens of the period are the dilapidated Buddha by Tori at Gangoji monastery in Yamato Province, the Yakushi Buddha (Bhechadjyaguru) and Kokuzo (Akasagarbha) both in wood in the Kondo of Horinji, the Kwannon of Yumedono of Horyuji (plates no. 182-184), and a terra-cotta from Okadera monastery showing a curious figure in relief (plate no. 191).

The style of the lost painting of the period can be reconstructed from embroidery, an art much more highly considered then than now, though a few scraps of the Tenjukoku Mandara (plates no. 192-194) are the main evidence on which we have to rely. It is a depiction of the Western Paradise of Amida, made by the ladies of Prince Shotoku's household in 623, a year after his death. The design was by an artist of the Chinese or Corean families in Japan, and is almost the only piece of evidence remaining to us of the colors and lines of the six dynasties. It is especially interesting in comparison with the stone reliefs of Wulang Tzu at Shantung in late Han.

The Tamamushi shrine in the Kondo of Horyuji is painted on the doors and pedestal (plates no. 195-198) with Buddhist scenes and designs. The medium used is known as mitsudas, a mixture of the usual mineral pigments with oil and a body color of white lead. This latter ingredient is attributed by the early Chinese scientists to Persia. It is quite in accord with our literary evidence and with the presence in Horyuji of several so-called "Greek" forms of ornament, that this should be a relic of the Chinese intercourse with Indo-Persia.

II HAKUHO PERIOD

Now for the first time Japan comes into direct contact with the newly consolidated China, under the Tang Emperors. Intercourse is no longer confined to accredited ambassadors, but is a natural flow of monks, teachers, and traders who ply between the two countries. The Japanese court and state are modelled after those of the Tangs, and for the first time we adopt the system of *nengo*, or era names.

Hakuho is the name of the era in which the artistic forms peculiar to the times were most fully developed. We shall fix that period between 645 in the reign of the Emperor Kotoku Tenno when the system was adopted, and the year 710 in which the capital was moved to Nara and given permanency.

In these times it is interesting to find that we kept close enough in the

track of China to be regularly behind her in the introduction of novelties by a period of about twenty or thirty years, which for those days meant a ready sympathy and a quick assimilation. That we did not go to Korea as we had in the early days for our knowledge of China is significant. She also was borrowing, and connection had now become easy enough to warrant our going direct to the source without the necessity of a go-between.

We have seen that China was consolidated in Zui the last of the Six Dynasties, but it remained for the great Ta Tsung, the founder of the Tang succession, to use this consolidation as a basis for the extension of his power. He was a great general and a romantic character, and his conquests extended far along the caravan route towards India. Trade centres on this route, like Turfan and Khotan, were in a flourishing condition, and sea communication as well was, if not regular, at least frequent.

In the train of the Zoroastrians and Manicheans came the Nestorian fathers. New learning and foreign ideas were rife.

In art comes the first conscious attempt to reproduce Persian designs, and though there had undoubtedly been some chance influence of the kind before this time, there was now a deliberate production of foreign design, either for the purposes of trade or for home consumption. An instance of this is the great number of so-called "grape mirrors" which were made. They have been popularly ascribed to the Han dynasty but there seems little doubt that they were made in early Tang, for in Japan we have not a single instance of them until the Hakuho and Tempyo period.

The mirrors (plates no. 201-202) belonging to Kashima Jinsha and Oyamazumi Jinsha are of a type of which there are many splendid examples in the Shosoin, the Imperial treasure house at Nara. The design of birds and animals among grape vines, is one familiar to the Persians of the later Sassanidae.

On the brocade in Horyuji (plate no. 203) is a Persian lion hunting scene, which strongly retains the Mesopotamian characteristics.

These introductions into China were however of little real meaning compared with the adoption of the full fledged Buddhist art from India, which dates from this period. The Buddhist religion had for many centuries been gaining ground and becoming familiar to the Chinese, but only when the *Pax Chinarum* had assured the caravan routes did it vitally effect art. In the reign of the great Ta Tsung, Hiuen Tsang came back from an eighteen year stay in India laden with the knowledge imparted to him by the holy men there, and with paintings and images and a whole library of the sutra. He was welcomed by the court

and the whole people as a teacher, and went to found his great monastery outside the city of Sian. Soon after, the monk I Chang came back by sea with more material. But these distinguished travellers were only the crest of the wave which broke over the land from the South. They were conspicuous because of their official character, but it is to the greater number of unknown monks and traders and artists that we owe the spread of doctrine and art.

Though India was the great source of knowledge and the desired goal of the monks, it was not always necessary to go so far afield. India had come up the road cleared by China, and we read of an artist Wuchi Isso (Yuhih Iseng) by name, who came from Khotan. In the Tang capital he enrolled many pupils who afterwards became famous.

From the recent discoveries in Central Asia it is clear that the Indian art of this period, or slightly before, was prevalent there. They show great similarity to the paintings in the caves of Ajunta, and a technique unknown to the Chinese before this time, the Aryan type of figure, the full gradation of colors and the modelling of flesh.

In Japan all this was soon felt, and so strongly, that the art of the Hakuho period, in which the change occurs, is as clearly marked off from that of Suiko as the art of the Tang dynasty is from that of the preceding times.

Of the strictly Buddhist art of the early Tang times almost nothing has come down to us, though we have documentary evidence of paintings, sculptures and tapestries. One panel (plate no. 200) of beaten bronze, though probably trivial enough at the time, assumes, in the lack of other examples, considerable importance. It is preserved in the temple of Horyuji, is one of several that remain in Japan, and represents the Amida trinity.

The first important piece of Japanese sculpture which marks the new manner, is the Shokwannon of Toindo Temple (plate no. 204) which was set up by the consort of the Emperor Kotoku after his death in 945. Although so near in date to the times when statues of the Suiko type were being produced it is markedly different from them. The form is still symmetrical, and the drapery somewhat rigid, but a new spirit seems embodied in it, and there is no mistaking the fact that a change has set in, for the face and figure have an outline that is rather Aryan than Chinese. Perhaps the culmination of the sculpture of this period which shows the type we have called "Aryan" modified by the Japanese, is the Yakushi trinity of the Kondo of Yakushiji (plates no. 205-208), planned by Teminu Tenno and finished by his Empress in Hakuho. The little shrine of Tachibana Fujin of the Kondo of Horyuji (plates no. 210-212) is an

example of delicacy not surpassed by any bronze casting that Japan ever produced.

In painting we have almost nothing remaining that dates from this time, though we are not entirely at a loss to conjecture what it must have been like. Tapestry and embroidery had reached a very high stage of development, and as they were always designed by painters, they help us to reconstruct the color and line which were distinctive of the time. The hanging of the Preaching Buddha preserved at the monastery of Kwanshuji (plates no. 215-217), though much repaired, shows well the Indian character of the art of early Tang, and echoes the wall paintings in the caves of Ajunta. The earliest and historically the most important examples of painting in Japan are these on the walls of the Kondo of Horyuji monastery (plates no. 218-220). On the doors of the shrine (plates no. 221-222) of Tachibana Fujin are some curious little paintings in *mitsuda*, which date from this time and are an additional help in reconstructing the art.

III TEMPYO PERIOD

The period beginning from the installation of the capital at Nara and ending with its removal to Heian (modern Kyoto) was one of great magnificence and fuller understanding of the art and the customs of the Tang dynasty. The Japan of those days was in the closest touch with China of the middle Tang Period and made a deliberate and confessed attempt to model herself on the celestial dynasty.

A history of this capital at Nara is practically the history of the "Six Sects" and of the great monastic institutions which grew up under them. The court was intimately connected with the religious life of the times. Holy men were rewarded with secular titles, and the monasteries depended largely on Imperial patronage for their lands and power.

The great monasteries were Horyuji, Yakusiji, Gangoji, Daianji, Shodaiji, Saidaiji, and lastly the official monastery of Yamato Province and thus the most powerful in the land, Todaiji. Every Province had a *Kokubunji* or official monastery, and a nunnery to correspond. Thus Todaiji and the Nunnery of Hokkeji, which were under the direct patronage of the court, came to have an unexampled prominence. Besides these seven, the noble family of Fujiwara made the monastery of Kofukuji in connection with the Shinto temple of Kasuga their especial care, and before long it vied in sanctity and power with those patronized by the Emperors.

The six sects of Buddhism represented by these institutions were the two early ones which had been popular in Suiko times, Sanron and Kusha, the two which had been introduced and taken root in the period of Hakuho, Hosso and Jojitsu, and the newer importations of Tempyo, Ritsu and Kegon.

The church hierarchy reached such a pitch of pride as frequently to impose its will on the court, and once indeed threatened the Imperial power itself. That it was a time of religious activity as well as temporal in the church, is shown by the single instance of the distribution of one million wooden pagodas among the monasteries, each containing a small scroll on which was printed a passage from the sutra. Many thousands of these pagodas are preserved today, and the scrolls are the earliest examples of the art of printing in Japan.

In the Sculpture the Indian forms of the Middle Tang dynasty, to which we have now arrived in Japan as well as on the continent, differed from those of the earlier part of Tang in their fuller rounder curves, which show that the Chinese were no longer copying the actual objects of the Aryan type brought from India, but had launched out for themselves and were creating new forms which necessarily showed the Chinese hand. Of remaining examples showing actual Chinese workmanship, which properly come under the head of this work as "temple treasures," there are but few, but if we were to reproduce plates illustrative of the objects in the Imperial Todaiji collection we should not want for material. One interesting example, however, is the Kangenkei, a bronze stand from which a stone gong was probably suspended (plate no. 248), belonging to Kofukuji monastery.

Clay is the natural medium for the early attempts of the sculptor, being mentioned in this connection from the very dawn of Chinese history. It seems to have been used in making Buddhist images since the six dynasties.

Though the first attempts of the sort in China have not come down to us, it is known that they were unbaked like those of India, and that the artists depended there also on the binding qualities of vegetable fibres mixed with the wet paste. That this art rose to be one of great distinction is proved by the story of a Tang painter, who, despairing of surpassing the work of his rival Godoshi (Wu Taotzu), turned his attention to modelling in clay, with such success that his images were pointed out as special objects of interest some centuries later.

When this art was brought to Japan it must have reached a fair stage of development, as it was made capable of great permanence and finish by mixing with the clay not only vegetable fibres but particles of mica.

The earliest Japanese examples that have come down to us are the small figures made in 711 for the pagoda of Horyuji monastery (plates no. 223-224), though it is known that the process was followed in the Hakuho period.

In the Tempyo period until the rise of *Kanshitsu* statues, clay seems to be extremely popular with the Buddhist sculptors. There are many examples which remain in good condition today in spite of the fact that the images were never hardened by fire. Of the fierce deva type the Shukongojin of the Hokkedo (plate no. 225) and the Shitenno of Kaidanin (plates no. 227-229) are good specimens. The gentler devas are represented by the Devas of Hokkedo (plate no. 226), and those of Jikido of Horyuji. Besides these may be mentioned the twelve generals of Shinyakushiji, but after this the production of clay statuary seems to die away in Japan, though it is as popular as ever in China today.

The use of *kanshitsu*, literally "dried lacquer," is a process of Chinese origin arising probably from the attempt to find a substance capable of being moulded and which would be more durable than clay. In the earlier stages of dried lacquer sculpture a skeleton of wood was covered with a paste of lacquer mixed with earths or lint or fibre, and the surfaces modelled in the wet material quite in the manner of clay. Later, as the material was expensive and this process was wasteful, cloths were steeped in fresh lacquer and hung on the wooden skeleton where they stiffened into shape. Last, and most practical of all the methods, was the so-called "hollow statue" process, in which a model of clay was made and covered with lacquered cloths. When both clay and lacquer had hardened, the inside was dug out leaving a tough shell which would not warp nor split, which was impervious to the attacks of insects, and which offered an ideal surface for the application of gold or colors. In a few instances a basket-work form was made and smeared with the lacquer paste, a method probably contemporary with the hollow statue process.

Of the earliest examples of dried lacquer sculpture, the image of the Miron Bosatsu of the Horyuji monastery (plate no. 230) is our best example. The later development is shown by the statues of the Eight Genii and Ten Disciples (plates no. 235-237) of Kofukuji monastery. The hollow statue process is splendidly exemplified in the Roshana Buddha of Toshodaiji (plate no. 239). This last development was brought from China in 754 by a Tang monk who came over in the train of Kwanshin, and the use of it in Japan probably follows close on its invention in China. A great example of the natural style, which shows its possibilities in portraiture, is the statue of Gyo-shin at the Yumedono of Horyuji (plate no. 243).

During this period clay and *kanshitsu* seem to have been used rather at the expense of wood and bronze. With the adoption of Esoteric Buddhism in the succeeding times they die out of fashion in an abrupt way. Several centuries later *kanshitsu* was revived in China by a sculptor of the early Yuan dynasty, but it never was popular again in Japan.

Of examples of the Tempyo productions in other materials we have the huge bronze Daibutsu of Todaiji in Nara, which was started by the Emperor Shomu Tenno and finished in the fourth year of his daughter's reign after he had resigned in her favour.

This idea of a colossal image seems to originate less in China than in those nations farther to the West, where we hear of such great things being erected before the Chinese proper began to take it up. The Emperor of the Tang dynasty, successor to Taitsung, caused to be cut in the caves of Liung Men a huge Roshana Buddha measuring eighty three feet in height, which remains to this day. It seems probable that the rise of the Kegon sect of Buddhism, with its objective ideals and its demand for a realization of the power of Buddha, was responsible for the erection of many of these colossi.

Concerning the painting of this period the Imperial treasure house in connection with the monastery of Todaiji at Nara has preserved much material of interest bearing on the subject. The documents tell of a special art commission appointed, and of the division of the artists and artizans according to stringent rules. There are itemised accounts of the cost of painting many images and shrines, with more than one hundred artists' names on the pay roll, including spreaders of jesso, draughtsmen, colorists, and supervising artists. These names show that the old clan divisions were practically broken up by this time, and that there was no distinction between artizans of Corean and Chinese origin and the native Japanese.

Of the few examples compared to the number of the more enduring sculptures outside of the Imperial collection of the Shoshoin, the Kichijoten (plate no. 247) of the monastery of Yakushiji is the almost unique example. The lovely flow of the drapery marks the beginning of a convention based on an ideal beauty of line akin to calligraphy. On the petals of the huge lotus throne of the Daibutsu of the Todaiji at Nara (plate no. 246) are chased outlines which are much in the same manner, and have their counterparts on the stone memorial tablets of the Tang period.

IV JOGAN PERIOD

The period which elapsed between the removal of the capital in 794 from Nara to Heian (the modern Kyoto) to the end of the ninth century, when our intercourse with China was interrupted by the civil wars which overthrew the Tang Emperors, has been called "Jogan" after the name of the era included in it, which was remarkable for the full development of the art which characterizes the times.

The key note of this period was struck by the later Tang Emperors, and when the Japanese court was moved to Kyoto on account of the greater convenience of the site, the new forces had ample opportunity to exert themselves as is shown by the laying out of the city, and the construction of the buildings. Perhaps the court had reasons for wishing to escape from the shadow of the great monasteries of Nara which had been rather dominating it in the last century, at any rate the influence of the hierarchy began to dwindle noticeably after this.

Artistically the later Tang influence, which is noticeable in Jogan, differed from the earlier, in having a stronger tinge of the Indian ideals brought by the esoteric sect on the one hand, and on the other in showing the effects of the Chinese nationalization of the early forms.

In India during the sixth and seventh centuries esoteric Buddhism had come strongly to the fore in connection with the Brahminic revival, which by its attempts to combine with Buddhism had prepared the way for its later decay.

This esoteric impulse is difficult to ascribe to any one particular teacher, though its votaries claimed descent from the "father of all the sects," Nagardjuna, who recovered the long lost mystic sutra from an iron pagoda in the South. Philosophically they accentuated the concrete idealism which found expression in the Hosso and Kegon sects in Japan. Symbolism became a reality when the sameness of matter and spirit was established, and Buddhism began to resemble Brahminism in its sacrificial rites. In fact the esoteric altar suggests in form the pyre of the original fire sacrifice to Agni.

In connection with these mystic ceremonies there grew up a system of incantations and observances quite foreign to the purer Buddhism. Now for the first time the positions in which the several gods were represented were absolutely determined, and the paraphernalia of prayer was enlarged and unalterably fixed. Great importance was attached to the admission to the secrets by baptism, and to the lineal descent of the preservers of the doctrine from the real Ajari (Atcharya).

Amoghavajra accompanied his master Vajrabodhi to China in 719, and introduced there the new teachings. In 746 he gave the secret baptism to the Emperor, after having returned in the meanwhile and sought knowledge of the fuller pantheon in Ceylon. He was much honored at court for his learning, and it is probable that it was he who first taught the fully developed esoteric representation in painting and sculpture so indispensable to the doctrine.

Other Buddhist sects of the older school were, however, predominant in China and stood in the way of the esoteric cult, but in Japan, though one degree further removed from the source, the doctrines took a more immediate hold. The court, already established at Kyoto and freed from the direct influence of the great monasteries of Nara, espoused the new doctrines with zeal.

The monk Kukai (Kobo Daishi) brought back the first word of esotericism, and began to perform the secret rites of baptism in the year 812. Many of the eminent monks of the time joined in the movement, and after his return a constant stream of holy men journeyed to the continent to receive the teachings from the Chinese who were already initiated. Over there they met Indian teachers who gave them sutra to copy and relics to bring back to Japan. Kobo Daishi studied under the teacher second in line from the original Amogha, and the monks Ennin (Jikaku Daishi), Enchin (Chisho Daishi), Jokyo, Ewun and Soei, who followed in his train, brought back fresh materials in the form of translations of the sacred books and of pictures and statues.

The new capital, which had been laid out on Chinese lines, had a great monastery founded on each side of the main port, and of these the Eastern one (Toji) was given over to Kobo Daishi to form the headquarters of his esoteric teachings. Later he founded another great institution on the summit of the sequestered Mount Koya, and revived the moribund Muro.

Dengyo Daishi, the rival of Kobo Daishi, who had started the Tendai sect, was given the site to the north of the city for his monastery of Enryakuji, that the capital might be protected from this ill-omened quarter by a sacred influence. This was enlarged by Chisho Daishi and his successors, and was a great seat of learning and the mother of many sects till the time of its destruction in the sixteenth century by Nobunaga.

The court soon became as enthusiastic over the new forms as they had been over the old in the Nara period. Emperors took the monastic vows and devoted their treasure to founding temples.

At this time, as we have seen, many examples of Chinese art with its new Indian forms were brought from China, and to these, as well as to the visits of the

priestly artists, a new school of sculpture owed its origin. In the year 847 the monk Ewun brought back from his pilgrimage to the Tang metropolis the five statues of Kokuzo now in the Kwanchiin of Toji monastery (plates no. 251-253), which though of Chinese workmanship are unmistakeably Indian in spirit. The Nine Headed Kwannon of Horyuji (plate no. 255) is also of this type though of much more appealing beauty. It is a combination of Tang and modified Indian influence. Only slightly inferior to this is the Miroku of Muuroji (plate no. 254). In the Kongobuji temple on Koyasan is a very beautiful *makura honzon* or travelling shrine, (plate no. 256) thought to have been brought from China by Kobo Daishi, which from its appearance might almost have been made in India itself. Other shrines of this type are preserved in the Fumonin of Koyasan (plates no. 259-260) and in the temple of Itsukushima (plates no. 257-258). The bell with the vajra-shaped handle in Iyadanidera (plate no. 262) is of similar workmanship.

The use of lacquer paste, *kanshitsu*, as a medium of sculpture is now superseded by the use of wood. The carving in so-called sandal wood which had come up from India had much to do with this change. At first the technique showed the old tradition very strongly and failed to take advantage of the possibilities of the new material, treating it as if it had been *kanshitsu*. The statues of Toshodaiji (plate no. 263) and the Yakushi of Jingoji (plate no. 264) show this clearly. The Amida of Koryuji (plate no. 272) is even coated thickly with lacquer in which the details are wrought in the old manner. We see the gradual conquest of the new material—wood—shown in the Nichira of Tachibanadera (plate no. 265).

That the Tempyo traditions of Nara were not dead in the sculpture of the period, in spite of the innovations and the demands of the esoteric sects, is shown by the statue of Ryoben the founder of the Hokkido temple of Todaji monastery (plate no. 268).

Of the pure esoteric forms, the Kongosatta (plate no. 271) of Koyasan which are attributed to Kobo Daishi, are the earliest of this period.

But in the Kokuzo of Jingoji (plates no. 273-274) and the Nyoirin of Kanshinji (plates no. 275-277) we reach the perfected Jogan type, of which the most beautiful example is the Eleven Headed Kwannon of Kwannondo (plates no. 278-279).

Though the painting of the Five Patriarchs in Toji (plate no. 285) seems to be the only actual picture brought over from the Tang dynasty, which has come down to us, the influence is so strongly felt that it seems probable that there were many examples which have perished. These five patriarchs were painted by Li Ching, of whom we find records in the Chinese art histories and who,

with his colleagues, executed a whole set of pictures necessary to the esoteric rites, for Kobo Daishi to bring back with him to Japan.

The Patriarch (plate no. 286) ascribed to Kobo Daishi in 821 is the true expression of esotericism which had kept the Chinese characteristics and yet is recognizable as of Japanese origin.

The great mandara of Jingoji (plate no. 287) is supposed to be a very early copy of one painted by this same group of Tang artists, and which is spoken of in the time of Kobo Daishi as being in bad condition owing to exposure. The mandara of Kojimadera (plate no. 288) is one of the few remaining from the numbers that are undoubtedly the creations of the period. The treatment of the esoteric deities in color is seen in the Twelve Devas of Saidaiji (plates no. 289-290).

In all these pictures it will be noticed that the Chinese and Japanese love of the brush stroke for its own sake is beginning to gain in power. Calligraphy was studied as a fine art and was reflected in the brush work of the paintings. Kobo Daishi, on his return from China, did much to encourage this, and esoteric Buddhism with its Sanscrit texts and the mystic meaning which it attached to the written word fostered the spirit. Thus priestly calligraphers were often amateur painters of no mean merit thanks to their practice with the brush. A fine example of the work of such a one, full of religious feeling, is the Red Fudo of the Myowoin monastery on Koyasan (plate no. 294), by the mystic teacher Chisho Daishi. Another, evidently by a great amateur, is the set of five large *kakemono* of the Godai Rikku (plate no. 291-293) in the Junji Hachimanko on the same mountain.

V EARLY FUJIWARA PERIOD

This period receives its name from the great family from whose ranks the Imperial consorts had been selected since Tempyo times, but it only begins with the closing years of the ninth century, when they had attained such power as to be almost the regents of the Empire. Great offices were distributed by the heads of the house among their relations till a bureaucracy was formed, which proved to be impregnable until the rise of the Taira family (Heike) in the middle of the eleventh century, which in turn succumbed to the power of the Minamoto.

The beginning of Fujiwara coincides with the decay of the Tang dynasty in China, when Japan began to be thrown on her own resources, and trade and official intercourse alike were interrupted between the two countries. It was a happy moment to sever the connection, for Japan was ripe for the resulting age of nationalization which left its imprint on the life and the polity of succeeding

ages in no uncertain way.

The administration of the government was simplified and stripped of the cumbrous machinery borrowed from Tang. Literature was no longer frankly Chinese in form, but made the Japanese syllabary for the first time an acknowledged vehicle, and, though at the beginning it did not lack strength and freshness, the predominance of woman writers caused it to become anaemic and over refined by the close of the period. It would, however, be as false to judge the times by this fact alone as to judge the Tokugawa Shogunate by the art of the Ukiyoe school. That the romances were accounts of endless ceremonial festivities garlanded with love and flowers, is no truer than that the Fujiwara family held the Empire for a century and a half, and that their power was not questioned for more than a hundred years later. It can not be doubted that they knew how to rule and to rule well. The countless seemingly petty social festivities, which a later age has so much criticised, had a closer bearing on the intellectual life of the times than we can appreciate today.

As in early Catholic Europe, the worship of religious symbols was strong, and the Fujiwara pageantry was but one expression of their nationalizing spirit, a desire to combine the Chinese esotericism of the Jogan period with the actualities of Japan. Religion could not be accused of effeminacy, whatever may be said of literature. Here at least was energy. The esotericism of Shingon was nationalised in the forms of the two great schools of Hirosawa and of Ono. The Tendai sect of Hiyeisan and Miidera was rich in masterly minds who expounded the tenets both esoteric and exoteric. Ryogen, later known as Jiye Daishi, was the prime mover of the religious advance of the time.

With Eshin Sozu the pupil of Jiye Daishi, salvation through faith and love was made the motive of a new and distinct sect differing from the preceding tenets which insisted on mystic rites or pious deeds for the final redemption. The wandering preachers of later Fujiwara and of Kamakura found their prototype at this time in Kuya Shonin, a prince of the blood who walked the streets calling on the name of Amida. Other cults insensibly came under the gentle influence of the Jodo, and even the dread Fudo himself was often depicted shorn of his terrors, though with no loss of strength.

The centre of art, as of everything else intellectual, was at Kyoto. Partly for this reason and the nearness of the headquarters of the Tendai sect to the Court, Shingon was overawed and the distant Koyasan put in the shadow. Kyoto was also busy in a new branch of art of a non-religious sort, practised by the clever amateurs of the court circle. Little or nothing has come down,

to us of this kind, but we have reason to believe that, aside from the difference in subjects and the new blood infused by enthusiasts outside the academic traditions, their work was little different from that of the Buddhist painters.

The Fujiwaras were great ecclesiastical builders. The glory of their edifices formed the theme of many of the narratives of the period, and historical romances were woven about the incidents both miraculous and natural which attended their construction. Michinaga, the minister during the prime of the power of the family, erected the splendid monastery of Hoshoji with which his name is even today associated, and it was he who conferred high ecclesiastical titles on the sculptor Jocho in honor of his masterpieces, a custom of recognition followed in later years till the end of the Tokugawa Shogunate.

All that is left to us to judge of the splendor of the great monastic institutions, which the family created and kept up, is the Howodo of Uji, which was not begun till their power was on the wane, but must have been delicate and lovely enough in its day.

In sculpture the new spirit, in contrast with the old of the Jogan period, may be seen in the highest expression of early Fujiwara, the Eleven Headed Kwannon of Hokkeji (plates no. 303-305) and the Jogan statue of the same deity in Kwannondo' (plates no. 278-279). The transition could be well studied in the Shinto deities of Yakushiji (plates no. 298-299). The Jizo of the Shoryoin (plate no. 302) is also a fine example of what progress had already been made and what was promised for the future.

The Jodo ideal had now taken fast hold of art and was crystallized by Jocho, who with some reason has been called the founder of Japanese sculpture.

His statue of Amida in the Howodo (plate no. 313) shows how the new spirit of nationalization had changed the type of Buddha-hood from that seen in the great Yakushi of Yakushiji (plate no. 205) and Roshana of Toshodaiji (plate no. 239) and from the Amida statue of the Jogan period (plate no. 272).

In painting, the same tendencies are present and the Jogan school is softened. The Jodo ideal first appears in the Amida and Bodhisatva of Hokkeji (plates no. 316-317) which is the earliest example of the welcoming Buddhas and Bodhisatvas, but the culminating point of early Fujiwara painting was reached with the Amida and Twenty Five Bosatsu of Koyasan (plates no. 319-322) which is ascribed to the great Eshin.

Kirikane work (*cut gold*) begins to be an important factor. Though gold leaf cut to a more or less degree of fineness had been used from the Tempyo period, it was now so skilfully applied as to be used wherever the most delicate

lines of gold pigment had been drawn before. Of this work the oldest dated example is found in the figures of the pagoda of Daigoji (plate no. 318) made in the middle of the tenth century.

That the allied arts follow in the train of painting and sculpture in this period, as in the others, is shown in the sutra and jewel boxes of Ninnaji and Enryakuji (plates no. 326-328). In the first of these the regular symmetry of design harks back to Tempyo although grace has begun to modify the effect. The others of only slightly later date are truly Fujiwara.

LATER FUJIWARA PERIOD

In the second half of the eleventh century the power of the main branch of the Fujiwara family began to disintegrate at Kyoto, and the new influences became apparent, which make the period we have called Later Fujiwara. The decline in power was perhaps fundamentally based on the various new centres which grew up in the provinces. The local barons and the provincial governors soon became able to make their positions and holdings hereditary and build up strong followings of lesser families, knights and peasants. When these clans combined the bureaucracy was powerless against them.

At the same time with the weakening of the Fujiwara came a succession of strong minded Emperors who were not slow to take advantage of the chance to free themselves from a regency so uncomfortable. Thus when the test of arms came it was found that the military class were masters of the situation, and the Heike family stepped into the place of the Fujiwara. The Heike themselves, although vigorous and military, had not the gift for ruling, and before long were displaced by the Minamoto who consolidated the feudal elements and created a Shogunate at Kamakura which gives its name to the succeeding period.

In religion, though the Jodo School of the Tendai Sect continued to maintain its ascendancy with Kyoto as its centre, other sects began to assert themselves at the same time. Koyasan under the teacher Kakuban, who also established the great monastery of Negoro, inaugurated a new school of esotericism. The ancient sects of Nara reawakened under the leadership of Eikan.

In an age when feudalism was becoming a fact, the monasteries were forced to protect themselves against baronial aggression, and thus became not only seats of learning but strongholds which supported bands of fighting monks, and dependent villages. It was thus a natural result that these great institutions, which were self supporting, should each boast a particular school of artists of its

own.

If Kyoto was declining in temporal power, its rule in art and letters was still unquestioned. In conformity with the Jodo faith prevalent there the ideal in art was not for strength and simplicity.

The influence of the women, which we saw at the close of the last period in literature, had by now spread through the arts and there was a pitiful craving for the merely beautiful which often resulted in an over-refinement. Buddhist images lost much of their meaning in a redundancy of delicate decoration.

As might have been expected sculpture becomes gentle and delicate, and only in the works of the masters keeps its vigour. The traditions of Jocho are still predominant. The Amida of the Hokongoin (plate no. 336), if compared with Jocho's statue at Howodo, (plate no. 313) shows the increase in decoration as time goes on.

The Dainichi of the Daiyedo (plate no. 337) at Koyasan is an instance of how the Jocho school modifies the orthodox type of the esoteric mandara (see plate no. 270), making the Dainichi to appear almost like an Amida. Where the mandara style is adhered to we can note the softening of the features and delicacy of execution (plate no. 341). The profuse use of *kirikane* in the decoration of sculpture begins with this period.

The revival of the Nara school of sculptors could be studied in the Bishamon and Kichijoten of the Kondo (plate no. 333) and the Kichijoten of Joruriji (plate no. 335). The last one is conspicuous for its ornamentation.

Painting also tends to crave for the delicate and the decorative, but on the whole succeeds better than sculpture in creating a new expression of its own. In fact, for tenderness and refinement, the later Fujiwara painters are not to be surpassed in other periods, and it is to them we owe an important school in the Kamakura Period.

The romantic spirit of the age made the personal life of the Buddha of great interest, and for the first time are seen such dramatic pictures as the Nirvana of Kongobuji (plates no. 347-348) and the Reawakening (plates no. 349-350). The use of *kirikane* as a factor in the color composition is here fully understood. This technique is further developed in the splendid works of the period like the Eminaten of Kanchiin (plate no. 352), the Fugen of Bujoji and Matsimoodera (plates no. 353-354) and the Twelve Devas of Kyowogokokuji (plates no. 358-360).

How the age demanded decoration even in their religion is seen in the Fan Sutra of Tennoji (plate no. 363) and the well known Votive Sutra of the

Heike (plates no. 361-362) where all the wealth of metal-work and textile fabrics was called into play.

The revival of old Buddhist sects in this period has its counterpart in painting in the reproduction of early forms. In the Kusha Mandara of Todaiji (plates no. 364-365) we have a frank representation of Tempyo style. The Jion Daishi of Yakushiji (plate no. 366) and the Patriarch of Ichijoji (plate no. 367) remind us of the patriarchal portraits of the Jogan period (plates no. 285-286).

Of the paintings of lay subjects only a few have survived. The Landscape Screen of Kyowogokokuji (plates no. 373-374) is thus the more precious. The picture-scroll, *emakimono*, which depicted both sacred and lay subjects, was another example of the romantic turn of the time. The earliest specimen is that which describes the miracles of Shigisan (plate no. 375) and is the forerunner of the great *emakimono* of the Kamakura period.

At this time Japan was in touch with China of the Sung dynasty which differed much in spirit from Tang. Many objects of art must have been brought home by travelling monks, though only a few remain today, but the native traditions were too strong to be overpowered by the new influx. In the Sixteen Rakan of Raikoji (plates no. 376-378) and the Nirvana of Shinyakushiji (plate no. 379), however, we have a reflection of early Sung work.

The industrial arts made a great advance in this period. Gold lacquer work grew more and more pictorial and thus becomes *makie* (sprinkled painting) in the literal sense of the word. The casket of Kongobuji (plates no. 384-385) with its wonderful use of mother-of-pearls, the scripture cases of Taemaji (plate no. 386) and of Itsukushima (plates no. 387-388) are noteworthy examples. In metal we have the Gong of Zenrinji (plate no. 389) the Silver Halo of Shitennōji (plate no. 393) and the Vajra-handled Bell of Gokokuji (plate no. 394), all of superb workmanship. The perfection of the true Japanese type of armour is also due to this period. We have reproduced several suits (plates no. 398-402). It is claimed that some played important parts in the wars which destroyed the power of the Fujiwara and ushered in that of Heike and Minamoto.

KAMAKURA PERIOD

The period which began with the inauguration of the Shogunate at Kamakura at the close of the twelfth century and finished with the rise of the Ashikagas at the end of the fourteenth, we have included under the name of Kamakura. Politically it meant the formation of feudalism, though it differed from the age

which followed in that it did not attempt to impose its will on the central government to so great an extent, and recognized Kyoto as the fountainhead of its power and the centre of literature and the arts.

The continent of China was fully opened to us for trade and for inspiration, and the more lively minds were not slow to take advantage of it. To this intercourse we owe the doctrine of the Zen sect of Buddhism. It gained ground slowly at first against the power of the old established sects, the Tendai and Shingon who held their traditional sway over the court at Kyoto. Consonant, however, with the growing individualism of the new military aristocracy, or perhaps because of it, the Zen sect was welcomed at Kamakura. From this time on no study of the art of the Orient can be made without constant reference to this form of Buddhism, which was fostered, if not planted, in China, and came to its fruition in Japan.

The active instincts of the age called forth the ancient Six Sects of Nara into new life and power. Tendai and Jodo were democratized through Honen, Shinran and Nichiren, whose doctrines are alive today to prove the depth of the religious movements of the time. Japan in its modern phase may be said to have begun politically and intellectually in the Kamakura period.

Thus in art there were two elements, the school of the new thinkers with their Sung suggestions, and the old hard dying Fujiwara school of Kyoto who did not succumb till the beginning of Ashikaga times.

The work of building up the great monasteries of Nara, after the wars of the Heike, called together the noted artists of the time and gave their genius full play. Though several are known to have been invited from Sung, leaving their traces in such works as the Stone Lions of Nandaimon (plate no. 404), it can not be seen that they influenced the Japanese productions of the times to any very marked degree. The older work preserved at Nara from the Tempyo times seems to have impressed these sculptors greatly, and though they were vigorous and individual to a degree, they did not scorn to accept suggestions from the great statues of the past. Kokei, the first great carver, ushered in the new order with his statues of the Tamonten (plate no. 406) and the Patriarchs of Nanendo (plates no. 407-408).

It is however owing to his son Unkei, the Michael Angelo of this Renaissance, that the later artists achieved the final freedom from the traditions which hampered them. His portraits of the Patriarchs of Hokuendo (plates no. 411-413), and his Twenty-eight Attendants of the Kwannon (plates no. 414-415) leave no doubt of the greatness of the heritage he left. How this heritage

was kept up is shown by the work of his sons and scholars, the Yuima (plate no. 416) and Kongorikishi (plate no. 417) by Jokei, and the Lantern Bearers by Kohen (plate no. 419).

Unkei's great contemporary and rival Kaikei showed the new spirit in his beautification of the old forms, which he made to live again in a more appealing fashion than ever, rather than in the creations of an active fancy like that of Unkei. In the Hachiman he left a type of pure beauty and refinement, which the later sculptors tried in vain to catch, (plate no. 420). The same may be said of the Jizo (plate no. 421) and the Sakyā (plate no. 422). While Kaikei's followers became over pretty and effeminate, those of Unkei coarsened in their desire for strength. But in this great period even the weakest example of either school is preferable to the stereotyped forms of later Buddhist sculpture.

The history of Kamakura painting is complicated by the action and reaction between two rival schools, the native and the Sung. The native is an outcome of the late Fujiwara and accentuated all its characteristics. Where the Fujiwara sought delicacy the later artists became almost unbelievably refined. In such paintings as the Dainichi Kinrin of Daigoji (plate no. 438), Fukukensaku of Kwanchiin (plate no. 442) and the Amida of the Mountains (plate no. 444) the attention to detail is shown to the utmost. The increasing influence of the Sung brush work, which was beginning to find a place even in the productions of the esoteric school, is exemplified by the Twelve Devas by Shoga (plate no. 446).

Perhaps the greatest departure of the age in the way of painting was one which was natural enough in an heroic period, namely the great strides taken in portraiture. Warriors were favourite subjects for the artists desiring new scope for their imagination and improved technique, as is shown in the picture of Shigemori (plate no. 455) and Voritomo (plate no. 456). The Zen sect with the stress which it laid on the individual teachings of a master had much to do with this, and the portraits of some of the great monks are among the most interesting paintings of the time, (cf. Daitokushi plate no. 458).

The scroll paintings (*emakimono*) which had become fashionable since the preceding period now began to take on more and more a lay character. Even where sacred subjects were treated the artist loved to dwell on the actualities of contemporary life. In the delineation of moving crowds they are unrivalled in the whole range of Eastern art. The Konpon Scroll of Kitano Tenjin (plate no. 460), the Animal Scroll and Kegon Scroll of Kosanji (plates no. 364 and no. 366), the Ippen Scroll of Kankikoji (plate no. 468), the Honen Scroll of

Chionin (plate no. 470), are but few, though important, examples of the Kamakura *emakimono*.

Industrial art of the time was more vigorous than that of Fujiwara. The lacquer *makiye* increased to approximate painting in its combination of the decorative and pictorial elements. Though there was nothing yet to prove an influence of Sung, there was a stir and a life in even the lesser productions that gave a hint of something fresh to come.

Side by side with the revivified expressions of the Fujiwara painting in the Kamakura period the Sung style was making its influence felt from the very beginning. Judging from the extant specimens which were brought over from China at the time, they were of a school which upheld the traditions of Later Tang Buddhist painting in color, with the addition of a new regard for brush work. We may call them the Old School of Sung in contradistinction to the New or the Ink School, which later plays so important a part in the art of Ashikaga.

The Old School seems to have been prevalent in the Zen monasteries on the Yantskiang where the Kamakura monks went in quest of knowledge. Two great examples are found in the Five Hundred Rakan of Daitokuji (plates no. 483-484) and the Amogha Vajra of Kosanji (plate no. 485).

A new wave of Indian influence was sent up from the South when Islam drove out the Buddhist faith, finishing the work that Hinduism had begun. On the Pacific littoral, Burma, Siam, and Cochin China, appeared an Indo-Tartaric type of art which was not without effect on Southern Sung, especially when it was reinforced by many Buddhist refugees. Henceforward the images of the pantheon become more slender, the chins and the foreheads taper, and the type noticeably changes. As this was in a way a movement towards the natural it was not inconsonant with the ideas of the time. It was the beginning of the type crystallized in Lamaism in the Yuan dynasty. An interesting combination of it with the Old School of Sung is the Kujaku Myowo of Ninnaji (plates no. 486-487). The Taigensui Myowo of Seinanin (plate no. 488) is more frankly Lamaist in character.

The Mujun of Tofukuji (plate no. 490) have the flavor of Sung portraiture, which is found again in the Zen portraits of Kamakura. The Ten Kings of Nisonin (plate no. 496) show how well the Japanese artist utilized his Chinese model (plate no. 495).

All these paved the way for the portentous advent of the New School in the Ashikaga period which completely changed the destiny of Buddhist art in Japan.

INFLUENCES IN THE ASHIKAGA PERIOD

This work, which is limited to the consideration of temples and their treasures, comes to a natural close with the Kamakura period. The age of great sculptures is gone. In painting the genius of Ashikaga was undeniably great, but its greatness did not lie in the way of religion or its expression. In all the arts except architecture, the temples have less and less the controlling influence, and their treasures remain what we have seen them, those that have been accumulated up to this time. It is, however, proper and necessary to show how this change came about before the subject is closed.

In the Kamakura period we have treated of the Old School of Sung painting which left its impress on Japanese works of that time. The Ashikaga was on the other hand influenced by the New School, an original development of Sung itself. This school like the other intellectual movements of the day aimed at a return to pre-Tang ideals. The people were awakening from the Indian dream of unreality, and in the teachings of Laotse and Confucius found the directness and shrewd logic which appealed to them. Neo-Confucianism and the Zen sect of Buddhism offered a return to the simplicity of the elder days, and divested thought of its later incrustations. For these reasons the Sung School seems to have taken eagerly to the depiction of nature, almost to its worship.

Directness and simplicity were eagerly sought, but never at the expense of profundity of idea. It was considered that in the economy of expression freedom of intellect was attained, and the artists brought all their skill to bear on subtle attempts to suggest the inexpressible. For this reason ink was preferred to color and pure line preferred to shading. These tendencies led the school back to the early calligraphers, and to the drawings of a period before the Indian manner had loaded Buddhist painting with gorgeous color. The "white colorists" were the result, and they succeeded marvellously in suggesting both color and gradation without the use of either.

In the North Sung dynasty the movement culminated in the work of Riryomin (Li Lungmen) and of the Emperor Kiso (Hui Tsung) who died a captive in the Tartar camp, whose courtiers vied with him and with each other in delicacy of suggestion. The academicians of South Sung perfected the ink landscape. The great Ba (Ma) family, and Kakei (Hsia Kuei) their rival achieved a fairy atmosphere of unreality. Also Ryokai (Liang Chieh), an independent genius, developed his brush stroke to an almost unbelievable simplicity, which

was at the same time packed with meaning.

Later Chinese critics are disposed to ridicule the work of this time, and one has rather cruelly said that the sway of the Sung Emperors was so restricted that their artists were forced to draw fragments of mountains and inconsiderable stretches of water. But if it had not been for these men the Japanese artists of the Ashikaga period would have lost their richest heritage, and we some of the great masterpieces of all time.

In the Lotus and Herons (plate no. 502) we have an example of how the Sung colorists approached nature. Of the ink school the Zen discussion (plate no. 503), the Landscapes (plates no. 504-505), the Fugen (plate no. 506) and the Mokkei (Muchi) of Daitokuji (plates 509-511) take us into a dreamland altogether different from that of the Buddhist realm of the Fujiwara and Kamakura.

Toward the close of Sung and lasting well on into Yuan arose a school which tried to combine the new and old schools of Sung painting. Their technique was that of the new in that they used the suggestive brush strokes in portraying drapery, and of the old in introducing the heavy *jesso* ground and the flesh modelling of those who clung to color. In the hands of a master the effect was most striking, as may be seen in the Sakya Trinity of Tofukiji (plates no. 507-508), and the Sennin of Ganki (plates no. 512-513).

But the method could not be successful in the hands of an even second rate artist. The abstract purity of the one side and the representative power of the other were next to impossible to combine.

Examples of the masterpieces of the New School may have filtered through to Japan quite early in the period, but it was not till the end of that time that we fully appreciated their merits. The Tartar invasion did much to open our eyes to the existence of our neighbours, and Nei Issan, a Chinese monk who was sent as an emissary by Kublai Khan and ended his days in Japan, left behind him one of our earliest black and white paintings.

In the beginning of Ashikaga we read of a lively trade with the Chinese port of Nimpō, much of it carried on with the avowed object on the part of our merchants of bringing back examples of an art so much valued by Japanese amateurs.

The real beginning of Ashikaga art and the ending of that of Kamakura, was emphasized by Chodensu, who carried over something of the manner of the Takuma school and by its means expressed the new spirit. By his picture of Gama Sennin (plate no. 514) it can be seen that he was a student of Ganki, yet in his Shoichi Kokushi (plate no. 516) the tradition of the early portrait

painters is plain.

Many a master crossed the bridge which Chodensu had built for them; few, like Tosa Mitsunobu, tarried behind to uphold the native traditions. The main current of artistic activity swept on through Josetsu, Shubun, Jasoku, Sesshiu, Masanobu and the three Ami, who brought Japanese art where we must leave it, for though the living spirit of religion was there, the subjects were changed. After them were the great few with whom the glory faded—Sesson the playful, and Motonobu who drew landscapes with the instincts of a Kamakura master and the brush of a Sung.

EXPLANATORY NOTES ON THE PLATES

SUIKO PERIOD

Plate No. 177.

KOKUZO OF KONDO

Owner: Horyuji monastery
Nara

This statue, which is now owned by the monastery of Horyuji, is not mentioned in the temple inventory made in Tempyo, and as it is unquestionably of the Suiko era, the probability is that it was brought there from some other temple. In style it can be compared only to the Hokan Nyoirin of Koryuji (plate no. 185) and Chuguji (plate no. 186) though it is older than either of these.

Though popularly called Kokuzo (Akasagarbha) we have no proof that it may not be an early form of one of the other Bodhisatvas.

In spite of the unique treatment of the hair and the drapery, it resembles in so many respects the early bronzes of Corea that it is likely to be the work of an artist from Kudara. Several bronze statuettes of the period which show Corean influence have polygonal pedestals, but none are pentagonal like this.

There is nothing really naive about the technique, for it is the conventionalized result of centuries of tradition.

In spite of the rigid pose, the disproportionate height, and the shallow cut drapery, the figure has an air about it distinctly arresting. It is as if one of the elder strange gods of an unknown people had found his way to this Buddhist temple.

Plate No. 178.

SAKYA TRINITY OF KONDO

Owner: Horyuji monastery
Nara

This group, with the accompanying Yakushi trinity, are the oldest dated pieces of sculpture in Japan. An inscription on the back of the halo records that the family of Shotoku Taishi ordered Kuratsukuri no Obito Tori to cast it in the thirty first year of the Empress Suiko Tenno (A.D. 623).

In style and workmanship it follows so closely the stone sculptures of the North Wei dynasty, that it seems almost a necessity that the sculptor should

have had a model of that period to work by. The very technique is that of stone rather than of bronze, and is markedly different from that of the statues in which we see Corean influence.

The centre figure is life sized, and the group was originally gilt, as were all the ancient bronzes of Japan. On the halo behind are the seven Yakushi Buddhas, and there are traces along the edge where the small flying angels common to this type were probably once attached.

Tori, whose grandfather was a Chinese emigrant, is known to have made the original mould for the bronze Buddha of Gangoji, and was considered the foremost sculptor of the age.

Plates No. 179—181.

SHITENNO OF KONDÖ

Owner : Horyuji monastery
Nara

As the temple inventory of 761 does not describe these statues it has been thought that, like the Kokuzo, they were introduced later from some other monastery. But as it is next to impossible that the Kondo should have been without Shitennō (four deva kings) and there is mention of a provision of money for their upkeep, it is more likely to be a mere oversight.

On the halos of two of the group, Kounokuten (Virupaksha) and Tamonten (Vaisravana) are inscribed the names of several artists. One of these, Yamaguchi no Atai Oguchi, is known to have been working as late as 650.

In style they suggest nothing so much as the two deva kings painted on the doors of the Tamamushi shrine in the same temple. The metal work of the crowns and armlets is like that of the Kwannon of Yumedono (plates no. 182-184). In spite of their gaunt look and curious form they are exceedingly interesting specimens of a period of which we have all too little evidence.

Plates No. 182—184.

YUMEDONO KWANNON

Owner : Horyuji monastery
Nara

This is the main deity of the Toin or Eastern group of Horyuji monastery and is mentioned in the temple inventory of 761 as being a wooden figure

covered with gold leaf of the same stature as Prince Shotoku. Till the present era it has been kept jealously concealed by the monks.

If the item of the ancient record concerning its height is meant to indicate that the statue was intended for a portrait, there is nothing else about it that suggests anything so personal. It is as rigidly in the conventional lines of the North Wei sculptures as the Sakya and Yakushi Trinities of the same monastery, though the medium is the gentler one of wood.

The tendril-like forms of design on the halo, which are followed out even in the treatment of the ringlets, which extend rather than fall down on the shoulders, are an interesting convention which suggests centuries of tradition behind, as does the elaborately wrought pierced bronze crown.

Plate No. 185.

HOKAN NYOIRIN

Owner : Koryuji monastery
Kyoto

The Nyoirin Kwannon was a form peculiar to esoteric Buddhism and probably unknown in Japan at the time when this statue was made. The position of the hand too is not properly that of the Nyoirin, who is shown with the chin resting on the palm. On the whole it seems more probable that it is a representation of Miroku Bosatsu (Maitreya Bodhisatva), a very popular deity in the Suiko period.

In the temple inventory made at the end of the ninth century is no mention of a Nyoirin, but we do find an account of two statues of Miroku about two *shaku* eight *sun* in height, which may be the one here reproduced and its companion shown in plates no. 187-188.

In expression and workmanship there is more suggestion of Corean influence than in any of the other Maitreya statues that have come down to us. Possibly it was one of the presents brought to the Japanese Emperor by the Kings of Corea. Tradition says that it was an object of special veneration by Shotoku Taishi, which is not improbable.

It is called the Hokan Nyoirin or the Nyoirin of the Sacred Crown.

Plate No. 186.

NYOIRIN

Owner : Chuguji Nunnery
Nara

In this statue which combines both the Corean and the Chinese type we have the culmination of the art of the Suiko era. The stiff convention of the Saka trinity of the Kondo (plate no. 178) and the Yumedono Kwannon (plate no. 182) is modified to a gentle dignity, which still has enough of the strangeness of great age to keep the impressiveness which we feel in those others.

The proportions are much more just, and while the drapery has still its conventional shape, the lines are full of expression. The halo is of a much simpler form than those of the bronze figures, and carries out the curves of the body and the robe to perfection.

Plates No. 187-188.

HOKEI NYOIRIN

Owner : Koryuji monastery
Kyoto

This statue is the companion piece to the Hokan Nyoirin (plate no. 185) and though we have called it Nyoirin, as we did the other, there are the same excellent reasons for believing it to be a representation of Miroku. It differs from the other in showing a trifle more suggestion of the influence of the Chinese Tang dynasty, and in having the parts of the drapery which hang free, made of leather which was lacquered and gilded. Perhaps it may be the work of half a century later. The name Hokei is given from its head-dress.

Plates No. 189-190.

BALDACHIN OF KONDO

Owner : Horyuji monastery
Nara

From the ceiling of the Kondo of Horyuji hang three wooden baldachins over the three main groups of statuary. That they are coeval with these groups is evident, both from their form and from the wording on the halo of the Saka trinity which records the date not only as that of the casting of the statues but

of the making of the ornaments as well.

They are evidently reproductions in wood of the silken and tapestry hangings, which became crystallized into this form during the North Wei dynasty. Even the Japanese name *kinukasa* (silk canopy) is evidence of this.

In the year 1233 the Eastern one of the three fell down and was repaired in imitation of the other two, but not so perfectly but that is possible to distinguish the workmanship of the later period. The ornamentation consists of colored floral patterns, and at the corners are small figures of Howo birds and angels shown in the accompanying plate. These angels suggest those of the Tenjukoku Mandara (plates no. 192-194) and the later shrine of Tachibana Fujin. The birds are unique, though in line they have something in common with the Shitenno of the same temple. All these small figures are covered with *jesso* on which the color is laid.

Plate No. 191.

TERRA-COTTA ANGEL

Owner : Okadera monastery
Nara

Remains of terra-cotta plates showing workmanship of artistic value are scarce in later times, in fact they are almost entirely confined to the Hakuho era. This is probably the earliest that remains to us, perhaps dating from the Suiko period.

Tradition has it that the plate was one of those used on the lower dado of the Imperial palace at Okamoto, but all that is absolutely known of it is that it came from the earth near the site of that palace, which stood under the hill of Asuka where Prince Shotoku expounded the Hokke sutra.

The drawing of the angel is suggestive of those on the Tamamushi shrine in the Kondo of Horyuji (plates no. 195-198).

Plates No. 192-194.

TENJUKOKU MANDARA

Owner : Chuguji nunnery
Nara

It is known that until the close of the Nara period tapestries and embroideries were considered quite as important as paintings in Buddhist art, and that

each medium had great influence on the technique of the other.

This specimen of embroidery is of great service in eking out our slender knowledge of the painting of the times, and luckily can be dated with some exactness. The ladies of Shotoku Taishi's household worked it not long after his death in the middle of the seventh century. On it alone we depend to supplement our knowledge derived from the paintings on the Tamamushi shrine (plates no. 195-198).

Although but a fragment, at least fourteen separate colors are to be found in the embroidery, and if threads could be as various, it is likely that the painter's pigments were not far behind. Originally there were a hundred tortoise-like forms arranged in a circle on the border, each one inscribed with four characters. Happily, while the mandara was still perfect, a copy was made of this writing, and by it we know today the names of the designers, who were Coreans and Chinese of families long naturalized in Japan.

The name *Tenjū*, by which the mandara is known, has caused some dispute, but judging from internal evidence it is another word for the paradise of Amida. The theory that Maitreya's paradise is the one intended is untenable from the presence in the design of one of the nine forms of Amida Buddha.

Plates No. 195—198.

PAINTINGS ON THE TAMAMUSHI SHRINE

Owner: Horyuji monastery
Nara

This shrine is a miniature temple worked out to the utmost detail, even to the *shifun* tiles at the ridge-pole ends. That it is not mentioned in the inventory of the temple possessions made in the Tempyo era, is explained by the fact that it was brought from its original place in Tachibanadera when that temple fell into decay.

The name Tamamushi shrine comes from the iridescent wings of beetles (*tama mushi*) which are laid beneath the openwork bronze design of the edges and sides.

The sides of the narrow dais, a form suggested by the Sumeru mountain, and the shrine doors are decorated with paintings in the manner called *mitsudaso*, a mixture of pigment with oil and white lead, which, though introduced through Corea, is ascribed by ancient Chinese scientists to Persian sources. We reproduce

the two Deva Kings on the doors and the decorations on the four sides of the pedestal. The latter show four scenes from the sutra, Sakya casting his body to the fasting tigress, the barter of his life to a demon for the secret of nirvana, the worship of the relics and a representation of the Sumeru mountain.

The style of the paintings is that of the Chinese Six Dynasties transmitted through the medium of Corea. The forms of the angels show that peculiar emaciation which is associated with the even earlier times of Han. The colors used are only blue, yellow and red. Without doubt this is the oldest example of *mitsudaso* which has come down to us.

Plate No. 199.

INGA SUTRA

Owner: Hoonin Temple
Daigoji monastery
Kyoto Prefecture

The Inga Sutra consisted originally of four rolls of which the first three are separately owned by Johonrendaiji, the Tokyo Art School and the Hoonin. The fourth is in fragments and belongs to various collectors.

Though an inscription at the end of the roll of Hoonin shows that it is a copy made during the Tempyo period, the style is nevertheless that of Suiko and points to its being a faithful reproduction of an illuminated scripture of the Six Dynasties. The drawing and coloring are very simple, no gradation of tone being attempted. It will be interesting to reconstruct from it the lost technique of the pre-Tang painters. Perhaps it was from such illuminated sutras that the idea of the *emakimono* (picture-scrolls) of the Fujiwara period originated.

HAKUHO PERIOD E. U.

Plate No. 200.

BRONZE REPOUSSÉ OF THE PREACHING AMIDA

Owner: Horyuji monastery
Nara

This bronze plate is mentioned in the temple inventory of the nineteenth year of the Tempyo Period A. D. 747, and seems to be one of a set of three recorded as gilt bronzes. The form and workmanship, however, make it fairly

plain that it is of Chinese make and dates from the early years of the Tang Dynasty at least a century earlier.

The central figure is of the god Amida with the hands in the mystic position (*mudra*) which denotes preaching or exposition of the law. On his left is the Kwannon crowned with the Amida crown, and on the right is Seishi Bosatsu (*Mahasthamaka*) bearing the sacred vase. Behind the three stand two disciples. The group is evidently one commonly represented by the Zendo (Shantau) school of the Jodo sect in Tang times, and shows the god preaching in his Western Paradise.

Particular interest attaches itself to this relief, as in execution it stands half way between the wall frescoes of Horyuji and the sculpture of the Hakuho Period. The panels of the shrine which holds the plate are painted in part in the manner known as *mitsuda*, an earlier example of which is the decoration on the Tamamushi shrine, and in part in ordinary pigments with water as the medium. They represent two angels, and flower wreaths of conventional shape.

Plates no. 201-202.

BRONZE MIRRORS

Owner :	Kadori Jingu Town ; Kadori
Owner :	Prefecture ; Chiba Oyamazumi Jinsha Village ; Miyaura Prefecture ; Ehime

The mirror of Kadori Jingu is of the design known as "grapes and sea animals" which became common in China during the first part of the Tang dynasty. The second is of peacocks and hounds, and the prevalence of the design dates from about the same period.

They are both fine examples of Chinese work of the early Tang period and show a very decided Persian feeling. Chinese authorities are in the habit of attributing the appearance of the grape ornament to the Han period, but there is no evidence that it was at all common until Tang. Earlier mirrors, too, were as a rule less deeply cut.

A suggestion of the same sort of thing is seen on the pedestal of the main figure of the Yakushi trinity in Yakushiji (plate no. 206)

Plate No. 203.

BROCADE

Owner : Horyuji monastery
Nara

While the workmanship of this brocade is probably Chinese, the design is easily seen to be Mesopotamian. It is not improbable that during the far reaching rule of the Tang Emperors such designs were received from the West and copied either for home use or for purposes of trade with the countries of their origin.

The scene represented is four warriors mounted on winged steeds and firing shafts from their bows at a lion in their midst. It seems Assyrian in character, and may well have reached China through the medium of the Sassanians who were contemporary with the Chinese Six Dynasties and early Tang.

Plate No. 204.

TOINDO KWANNON

Owner : Yakushiji monastery
Nara

With the arrival of the art of the Tang dynasty from China the elder art gave way with a swiftness which shows how much the new was suited to the national taste, and with what equally overwhelming power it came. In the course of a very few years the Suiko forms were no longer produced.

The statue shown in this plate is an early example of the Tang style made in Japan soon after the introduction of the new ideas. From the temple records it appears to be the statue vowed by the Empress of Kotoku Tenno not long after his death which happened in 654, and thus it is our first intimation of the coming Hakuho period. It may be regarded as one end of the chain which may be traced today from the decorations of Ellura and Ajunta in India up to Khotan and Turfan, through China and across to the Japanese archipelago, where it may be seen in the wall paintings of the Horyuji Kondo and in statues such as this.

Proportion and the feeling for drapery seem suddenly to have been born. Some of the old Suiko curves are still there, but the garment is conceived as a real stuff of different texture from the body, and supported by it, instead of a mass of heavy shapes from which the form emerges as from a sheath.

By the erect position of the statue we recognize that it was not intended for an attendant Bodhisatva, but to be worshipped singly. The Indian tradition still held of slight inclinations to the right and left in the depiction of the lesser figures of a triad.

Plates No. 205—208.

YAKUSHI TRINITY OF KONDO

Owner : Yakushiji monastery
Nara

By documentary evidence and tradition we find that the whole monastery of Yakushiji, both the buildings and their contents, was moved from Takaichi to Nara when the capital was set up there.

The Yakushi trinity of the Kondo stands at the head of Japanese large bronzes, as do the trinity and shrine of Tachibana Fujin (plate no. 210) of the small.

The Emperor Temmu vowed these statues in the seventh year of Hakuho in the hope of curing his Empress of a malignant disease of the eyes. Before the work was finished however, the Emperor died and the Empress was left to fulfil his vow. This was done in the eleventh year of her reign under the title of Jito Tenno, A. D. 697.

In this period the culmination of Hakuho, Tang influences had been long enough introduced to have become an integral part of the art of Japan.

The pedestal (plate no. 206) of the central figure is a magnificent piece of casting. On the four sides are the four sacred animals, in front are demons in bold relief, and it is ornamented with the grape-vine motive which shows the same decorative influence that produced the "grape mirrors" of early Tang.

The attendant deities are the Nikko Bosatsu (plate no. 207) and the Gakko Bosatsu (plate no. 208).

Plate No. 209.

PANEL OF THE THOUSAND BUDDHAS

Owner : Hasedera monastery
Village; Hase
Prefecture; Nara

Although the histories of a later date are rather blind and misleading on

this point, we know that the monk Domyo of Gufukuji built himself a small stone chamber on the hill across from the present site of Hasedera, and there hung and worshipped the Hokke Mandara of the Thousand Buddhas, which we have good reason for believing to be the one reproduced here. From the inscription on the bronze tablet itself we find that it was made by Domyo in July in the second year of the period of Hakuho (673), in honor of the Emperor. That the inscription is contradicted by later histories is not enough to discredit its authenticity, especially in view of the style and workmanship which are quite in accord with the period.

The panel is cast from a single piece of bronze and evidently meant to be hung. The design consists of a three storied pagoda topped by a triple spire, on each side of which are two Buddhas in the preaching attitude. Below is the inscription flanked on each side by guardian gods or Niwo. The background is formed by rows of Buddhas set close together.

Plates No. 210—212.

AMIDA TRINITY OF TACHIBANA FUJIN

Owner : Horyuji monastery
Nara

Although no exact record of the date of this shrine exists, it is known to have been owned by Tachibana Fujin the mother of Koniyo Kogu, Empress of Shomu Tenno. As the date of her death is known to be 733, we can not be far wrong in placing the origin of the shrine in the early years of the eighth century.

The figures contained in the shrine are perhaps the most exquisite pieces of bronze casting of any age in Japan. Three figures, Amida and two attendants, are seated on the blossoms of lotuses which raise their undulating stems from the surface of a pond (plate no. 212) where ripples and lily-pads are shown in the most delicate relief, forming a pattern half conventional and half playful. It is the mastership of bronze relief, for there is no attempt to make a picture, and yet no fretting at the restrictions of the medium. If we knew the nameless artist, we should know the greatest modeller of delicate forms Japan has ever had.

Behind the trinity is a threefold hinged screen (plate no. 211) bearing the halo of the central figure, and decorated like the pond surface with relief. Here the forms are adoring angels floating on ethereal lotus blooms. The top of the

screen is scolloped like those of Tang design to be seen in the wall paintings of Horyuji and the Buddhist hangings of Kwanjuji. Both Suiko and Tang motives are here, harmonized to give the one freshness, and the other the mystery that is always associated with archaic forms.

Plate No. 213.

YUMIECHIGAI KWANNON

Owner : Horyuji monastery
Nara

This figure belongs to the Eden of the Eastern enclosure of Horyuji, and is vulgarly known as the "Yumechigai Kwannon" or dream changing Kwannon, from a magic quality attributed to it which prevents bad dreams from coming true.

Nothing in the temple records throws any light on its date or origin, but judging from its form, which suggests both the Suiko period and the Tang dynasty of China, we are not far wrong in attributing it to Hakuho.

Plate No. 214.

SHOKWANNON

Owner : Kakurinji monastery
Prefecture ; Hyogo

This bronze statuette resembles the Yumechigai Kwannon (plate no. 213) and is easily seen to be of the same period. It is interesting to compare with that, however, as it illustrates another early form peculiar to the Tang dynasty in the slight attempt at realism in the poise of the figure and in the graceful emphasis of the curves of the drapery.

Plates No. 215—217.

BUDDHIST HANGING

Owner : Kwanjuji monastery
Prefecture ; Kyoto

It is well known that tapestries and embroideries were used by the Buddhists of China from the time of the Six Dynasties down, as a form of representation at least as important as painting. In Japan there remain some fragments which

have come down from the Suiko period, but the first that we can be sure were of native manufacture date from Tempyo.

Embroidery, as the easier of the two processes, was probably the first to be in general use. The earliest example extant with us is the Tenjukoku mandara (plate no. 212).

The embroidery reproduced in this plate is possibly based on the design of a Chinese tapestry of Tang times, and was made in the Hakuho period. The subject, which is the Preaching Buddha, clearly precludes the possibility of its being, as has been thought, a hanging of the Five Buddhas of the esoteric sect, given by the Emperor to Kanjuji in the beginning of the tenth century. In design and in feeling it is akin to the wall paintings in the Kondo of Horyuji (plates no. 218-220), though it is even more characteristically Indian than they.

It is an important document bearing on the manner of painting in the Hakuho period with its tradition of early Tang.

Plates No. 218—220.

WALL PAINTINGS OF THE KONDO

Owner : Horyuji monastery
Nara

Though opinions differ as to the exact date of the Kondo, these wall paintings are conceded to be of the Hakuho period, and to have been probably executed about the sixth decade of the seventh century.

As does the Shokwannon of Toindo temple in sculpture, they represent in painting the first appearance in Japan of the Indian expression through the medium of Tang, and as such are an interesting echo of the decorations of the caves of Ajunta and the frescoes of Turfan and Khotan. Their value to us, however, is not merely archaeological, for intrinsically their beauty is great, and they show the clean stream of a purer Buddhism hardly yet out of sight of the original well-head.

That the traditions of the Japanese Suiko art should have been so suddenly abandoned, and with so little apparent effort, shows that it had hardly gone beyond the stage of deliberate imitation on our part, and that the monks who returned from China must have brought to Japan not only the inspiration of the new school, but many actual examples of the various arts. As it is impossible that they should have brought the very temple walls with their great frescoes, it is probable that we must seek in the large embroidery and tapestry pictures

of the time for the prototype of these wall paintings. Though such hangings are often mentioned in the literary remains, almost our single example is that of the Kwanjuji monastery (plate no. 215).

The Horyuji walls were prepared with a kind of jesso on which the colors were laid. The subjects are Four Buddhas on the four walls, besides several Bodhisatvas of such ancient form that only two, the Fugen and the Eleven Headed Kwannon, are recognizable by their attributes. It seems to be a depiction of the Konkonyo sutra.

Plates No. 221-222.

PAINTINGS OF THE TACHIBANA FUJIN SHRINE

Owner: Horyuji monastery
Nara

The doors of the Shrine containing the Amida Trinity (plate no. 210) are decorated with *mitsuda* paintings of guardian deities and of Bodhisatvas. The latter, if reproduced in bronze, would show a remarkable resemblance to the two attendants in the trinity of the Kondo Yakushiji monastery, and as a whole they may be compared with the wall paintings of Horyuji.

TEMPO PERIOD E. U.

Plates No. 223-224.

CLAY FIGURES OF THE PAGODA

Owner: Horyuji monastery
Nara

These small statuettes are the oldest clay figures in Japan, dating from the fourth year of Wado (A. D. 711) as recorded in the temple history. Though at one time highly colored they now show hardly any traces of it. The composition is unbaked clay held together by being mixed with fibre. Grouped against a background of moulded clay cliffs and rocks, on the ground floor of the five-storied pagoda at Horyuji, they represent four separate scenes: the Nirvana of Buddha, the Paradise of Maitreya, the concourse of Yuima (Vimalakirtti) and Monju (Manjusiri), and lastly the partition of the relics of Buddha. The treatment is singularly free and natural.

Plate No. 225.

SHUKONGOJIN OF HOKKEDO (SANGWATSUDO)

Owner: Todaiji monastery
Nara

This statue may be ranked with the Deva figures of Hokkedo (plate no. 226) and the Shitenno of the Kwaidanin (plates no. 227-229) as the finest product in clay of the period. The composition is a silicate full of particles of mica which the artist kneaded together with vegetable fibres to give it adhesiveness, and obviate the necessity of baking. The figure is powerful and full of motion, the left arm is straightened tensely with every muscle in play, the right hand is raised brandishing the single pronged "vajra." Gold leaf and gorgeous colors are used on the armour, and the pupil of the eye is a glistening piece of black quartz, a device which was common until the introduction of crystal eye-balls in the late Fujiwara Period.

Early records mention this statue as the one especially revered by Ryoben Sojo, who placed it where it now stands at the rear of the dais in the Hokkedo of Todaiji Monastery, facing to the North.

Plate No. 226..

DEVA FIGURES OF HOKKEDO

Owner: Todaiji monastery
Nara

On either side of the Fukukensaku Kwannon in the Hokkedo temple (plate no. 232) stand the clay figures popularly called Nitten and Gatten, of which we reproduce the latter. The real names of the deities intended are not known, but there is some reason for thinking them to be Bonten (Brahma) and Taishaku (Indra).

Except for the statue of Shukongojin, these two differ from the others in the Hokkedo to such an extent that is doubtful if they were originally intended for a place there. It seems probable that all of the original group were of *kanshitsu*. Their period, however, seems to agree well enough with that of the others.

In size and in vigour of execution these two stand alone in the clay Bosatsu figures that have come down to us. They were fully colored, and show the earliest traces known of the *kiri baku* (cut gold leaf) which from that time on

was much used in both painting and sculpture.

Plates No. 227—229.

SHITENNO OF KWADANIN

Owner: Todaiji monastery
Nara

No authentic record exists about this important set of clay figures, but it is known that they did not belong originally to the temple in which they now are, and it seems probable that they were once associated with the figures of Bonten and Taishaku now in the Hokkedo of Todaiji (plate no. 226), to which they bear a close resemblance in execution and in spirit. They were moved from another temple of the same monastery in the Genroku period.

In facial expression this set shows the best clay modelling of Tempyo times.

Plates No. 230—231.

MIROKU BOSATSU AND HALO

Owner: Horyuji monastery
Nara

As nothing is known of the date of this statue we must rely on the evidence of workmanship and style in trying to place it. From its appearance it is not of the period of the complete mastery of the technique of dried lacquer, and is probably the earliest example.

This, and several others in much the same style, suggest a local traditional school of sculpture peculiar to Horyuji. It is not so pleasing as others of the period, being somewhat heavy and spiritless in execution. But the halo (plate no. 231) is decidedly worthy of notice, and suggests the beautiful cast bronze mirrors of the Tang dynasty.

Plate No. 232.

FUKUKENSAKU KWANNON OF HOKKEDO

Owner: Todaiji monastery
Nara

In the architectural division of this work we speak of the Hokkedo temple, also called Sangwatsudo, from its annual festival in the third month. It, and

its entire contents of statues, with two unimportant exceptions, dates from the year A. D. 733.

The Fukukensaku (Amoghapasa), the main statue on the dais, which is represented here, is an example of the full blown art of the Chinese Tang period as modified by its assimilation in Japan. There is nothing of the feeling of the two preceding periods in this workmanship. It is a blossoming and a fulfilment of former promises, not more beautiful perhaps, but different.

In technique it is an early form of the *kanshitsu* or dried lacquer process. The method of construction consisted in the erection of a rough skeleton of wooden beans, on which were supported cloths wet with lacquer. In places where the cloth could not be conveniently made into form, wet lacquer was made into a paste with vegetable fibres, scraped lint, or powdered earth. This rather primitive method is evidently the direct outcome of the methods used in constructing figures of unbaked clay, and it resulted in a stiff and conventional body noticeably out of keeping with the freely modelled head and hands which were made first in clay, lacquered, and then hollowed out. On its head is a crown of silver in which is set a small figure of the Buddha of the same material. From the sides and rays of the crown hang ropes of strung jewels, crystals, pearls, and *magatama*. In the forehead is a large black pearl.

Plates No. 233-234.

SHITENNO AND KONGORIKISHI OF HOKKEDO

Owner: Todaiji monastery
Nara

These six huge figures are attendants of the Fukukensaku Kwannon (plate no. 232) and the largest of their kind that have come down to us from this period. The material from which they are made is "kanshitsu."

Ancient as these statues are, they show clearly today the strong colors and the gold with which they were once decorated. They are known to date from the fifth year of the Tempyo Period (A. D. 733), when they were placed by the monk Ryoben in the Hokkedo temple of the Todaiji Monastery, where they stand to this day on the high dais.

Plates No. 235—237.

THE EIGHT GENII AND THE TEN DISCIPLES

Owner : Kofukuji monastery
Nara

These statues are constructed of *kaushitsu* or dried lacquer in the same manner as those in the Hokkido, which they resemble. It is safe to say that they are no later in date, and indeed certain peculiarities in the modelling of the faces remind us of a still earlier period.

It is known that the temple called Saikondo of Kofukuji possessed a set of these statues made for it by order of Komyo Kogu in the Tempyo era. But as that building was destroyed by fire, and in all probability its contents with it, these seem to be the ones mentioned as having been brought from Gakuanji (also known as Nukatabeji and Kumakori no Shoja) when that temple fell into decay. Unfortunately none of the Gakuanji records remain with the statues.

Plate No. 238.

YUIMA

Owner : Hokkeji Nunnery
Nara

This bold and dignified statue of dried lacquer is unfortunately without a date, though it is possible to come very close to its period by an examination of the history of the times.

We find that the Nunnery of Hokkeji was founded in the Tempyo Period by Shomu Tenno, and that it became the most powerful in the land under the special patronage of his Empress Komyo Kogo, so that it vied in importance even with the "Seven Great Monasteries," though in later times its fortunes waned and many of its buildings and treasures were destroyed. Just at this period we find an account of the gift to Todaiji (a monastery, the fellow of Hokkeji nunnery) of a dried lacquer statue of this subject and of the companion deity, Monju, by the Empress Komyo Kogo. As the style of the statue in question is exactly of this period, and the nunnery where it was placed known to have been under the special patronage of this Empress, it is a fair inference to accept the date of the Todaiji gift, June 15, 19th year of Tempyo (747), as not far from the date of this one also.

Plate No. 239.

ROSHANA

Owner : Toshodaiji monastery
Nara

This statue, though made of dried lacquer, shows a distinct advance in technique over those of the Hokkido of Todaiji and of Kofukuji. In its construction a new method which had just been introduced from China is for the first time used, and though we have no absolute means of dating it, this fact goes far to substantiate the temple tradition that it was the work of Shitaku, a Chinese monk, pupil to Kanshin, and made in the middle of the eighth century. It is set up as the principal object of worship in the Kondo.

The frame instead of being roughly constructed of wooden supports which make no attempt to follow the outlines, is traditionally supposed to be of woven basket work. This is covered with lacquered cloths which according to the story received thirteen coats before the final gilding was applied. The halo with its thousand tiny Buddhas is of interest as giving an idea of the original halo of the Daibutsu of Todaiji, which we know to have been like it. The folds of the drapery are free, and show a real mastery of the new methods and technique.

Plate No. 240.

SENJU KWANNON

Owner : Toshodaiji monastery
Nara

The date of this statue in the Kondo is the same as that of the Roshana (plate no. 239). Doubtless it is of the hollow basket method of *kaushitsu*, and by the same artist in the middle of the eighth century. It is our earliest specimen of the Thousand Armed Kwannon.

The halo is remarkable for being of *kaushitsu*, probably the finest one in that material which has come down to us.

Plate No. 241.

ELEVEN HEADED KWANNON

Owner : Shorinji monastery
Nara

This is perhaps the best example of dried lacquer sculpture at its best

period. In outline and detail it is admirable, and the regret is the greater that we have no conclusive evidence of its exact date or the name of the artist. Judging from the evidence of the technique and form it is supposed to have been made shortly after the Roshana Buddha of Toshodaiji (plate no. 239).

When the strict reformation of Shinto was enforced at the beginning of the present Meiji Era, and Buddhism was finally separated from the national religion, Daigorinji, a Buddhist establishment in connection with the Shinto temple of Omiwa Jinsha, which owned the statue, was destroyed, and with it all evidence of its origin perished. At that time it was taken to its present site.

Plate No. 242.

SAKYA

Owner : Jingoji monastery
Village ; Umegahata
Prefecture ; Kyoto

This beautiful statue is a *kanshitsu* figure of the late Tempyo period.

Plate No. 243.

PORTRAIT STATUE OF GYOSHIN

Owner : Horyuji monastery
Nara

This statue shows to perfection the developed art of sculpture in dried lacquer and the ability of the artists of the period to adapt it to the uses of portraiture.

In construction, the figure is hollow, having first been modelled in clay and then covered with lacquered cloths. The details which could not be made in this manner were filled out with a paste made of lacquer and fibre, a method unknown to the artists of the statues in the Hokkido, and not thoroughly understood at the time of those in Toshodaiji.

The priest is represented as seated, and while the figure is full of dignity it is markedly different in its effect on the observer from the statues of the deities. The head is simple in the extreme, but it is the simplicity of a deliberate elimination of unessential details rather than a confession of ignorance of anatomy.

Temple records and the histories of the times show that Gyoshin of Yakushiji was in control of the several great monastic institutions of the capital. It was

due to his efforts that the Toin, or Eastern enclosure, of Horyuji was rebuilt on the site of the Ikaruka palace of Shotoku Taishi, which had been left to decay after the blow dealt to the Prince's descendants by the ambitious Soga family. In this project he was assisted by Fujiwara Fusasaki the Prime Minister of the period. Towards the end of his life the great priest was found to have been implicated in a plot concerning the Imperial succession and was banished in disgrace.

After his death, in the sixth decade of the eighth century, his faithful disciple Kyonin made copies of the Daihannyakyo (Pradjanaparamita Sutra) and the Hokkekyo (Saddharmapundarika Sutra) for the benefit of his master's soul, and at the same time is supposed to have caused this statue to be made and set up in the Toin of Horyuji, where it is revered today.

Plate No. 244.

SHITENNO OF HOKUENDO

Owner : Kofukuji monastery
Nara

Jikokuten (Dhritarachtra), one of the four Deva Kings, is here reproduced. It is a statue made of *kanshitsu*, dated 791, and was originally the property of the monastery of Daianji.

In the middle of the Kamakura period it suffered many repairs which, as the dried lacquer technique was not known then, were made in a peculiar paste of clay. Luckily however the head, except for one ear and the crown, has not been changed.

Plate No. 245.

FUKUKENSAKU

Owner : Daianji monastery
Nara

This particular statue of Fukukensaku is a good example of what is vulgarly known as the "Daianji school" of sculpture. It is distinguished from the ordinary forms of the Tempyo period by its plump cheeks, stiff form, and the deeply undercut folds of the drapery. It is by no means to be ranked with the best things of its time, but is shown here as a good example of a well known type.

Plate No. 246.

LOTUS PETALS OF THE DAIBUTSU

Owner: Todaiji monastery
Nara

On each of the thirty huge petals which compose the throne of the Nara Daibutsu, are chased Buddhas grouped about a central figure, representing the infinity of Buddhistic worlds and the omnipresence of the Roshana.

These engraved lines are of especial interest in our lack of Tempyo painting, for they are but one remove from brush work and show all the spirit which we have learned to associate with the times, clearly not far from the paintings of the Tang dynasty.

Plate No. 247.

KICHIJOTEN

Owner: Yakushiji monastery
Nara

According to the records of the Yakushiji monastery, the Emperor commanded a special service to be performed there in honor of this goddess during the seventh decade of the eighth century. It is known that this painting was the central figure of that service, and thus we are able to give it an approximate date. The popularity of this particular worship is proved by the Imperial mandate issued a few years before this time, commanding like services to be held in all the official monasteries (*kokubunji*) of the several provinces.

It stands almost alone as an example of the paintings of the period, and is interesting as showing the virility of the delineation which marks the time, and the peculiarity of technique. Silk was not used, but in its stead an extremely delicate linen. Like that of the clay Deva figures of the Hokkido the gold is laid on in the form of leaf cut into patterns, a method which developed later into the *kirikane* work of Fujiwara times.

Plate No. 248.

KWAGENKEI

Owner: Kofukuji monastery
Nara

The bronze casting and chiselling of China in the best days of the middle

of the Tang dynasty is well illustrated by this stand made to suspend a stone gong. The stones of the Kwagen (Hua Yuan) district were noted for their resonance, and it is supposed that a disc-shaped gong made from one of these stones, a form common in the Tang dynasty, was hung in the place of the bronze one which dates from late Fujiwara. The shape of the stand itself is interesting, and unique in Japan. Four dragons are knotted tail and neck about a bronze support which rests on the back of a lion of the pointed muzzle type, which we have seen to be peculiar to the period.

Plate No. 249.

TERRA-COTTA PHOENIX

Owner: Hokkeji nunnery
Nara

The use to which such objects as this were put is not known, but it is probable that they were used for the decoration of the outsides of temples and palaces.

Like the *kaushitsu* halo of the Miroku of Horyuji (plate no. 231) it suggests the Tang influence so strong in the Tempyo era of Japan.

Plate No. 250.

PANELS OF THE BRONZE LANTERN

Owner: Todaiji monastery
Nara

When the Empress Koken Tenno consecrated the Daibutsu at Nara in the fourth year of Tempoi Shoho (752 A. D.) with ten thousand monks in attendance, this great lantern was set up in front of the temple.

Although the gilding which covered it has disappeared, the wonderful delicacy and grace of the bronze casting have not suffered. These panels are a masterpiece of the founder's art. Their grace has not sapped their strength, and fertility of imagination has not marred their simplicity.

JOGAN PERIOD

Plates No. 251—253.

GODAI KOKUZO

Owners :
Kanchiin temple
Kyowogokokuji monastery
Kyoto

From five figures of the different manifestations of Kokuzo (Akasagarbha) we reproduce two, Kongo Kokuzo mounted on a lion, and Goyo Kokuzo on a crested swan. The set was brought from the monastery of Seiryoji (Chinglung Szu) of Hsian by the monk Ewun in the year 847, and is of a peculiar Indian type which has undergone a slight Chinese modification, and which we in Japan associate with the first part of our Jogan period, when such things were brought over by returning monks and pilgrims to give a new and esoteric meaning to our art.

Plate No. 254.

MIROKU BOSATSU

Owner :
Muroji monastery
Village ; Muro
Prefecture ; Nara

A comparison of this statue with those of the monastery of Kwanchiin (plates no. 251-253) shows how related it is to them in style and period. The tradition by which they are said to have been brought from China by Kobo Daishi seems probable.

It was a new type for Japan, and is interesting for the pierced floral design of the halo.

Plate No. 255.

NINE HEADED KWANNON

Owner :
Horyuji monastery
Nara

Nothing authentic is known of this beautiful and unique statue, but comparing it with other sculpture of ancient times we are inclined to think it a production of the Tang dynasty, when native Chinese genius was moulding the pure Indian

forms to suit the national taste.

In Japan there is no other example of a nine headed Kwannon, nor of any statue of the period to which we have ascribed it, which so well combines the charm of delicate craftsmanship with a deep religious spirit. The wood is some dark hard Indian variety well adapted to receive and retain the niceties of detail which have been lavished on it.

Plates No. 256—260.

PORTABLE SHRINES

Owners :
Kongobuji temple
Koyasan
Itsukushima Jinsha
Prefecture ; Hiroshima
Fumonin temple
Koyasan

These three small shrines which had a common origin in China were probably all brought to Japan some time during the Jogan period. Though made during the Tang dynasty of China they all show a decided Indian influence and are carved from hard Indian wood.

The shrine in the possession of Kongobuji temple (plate no. 256) is of cylindrical threefold form showing the Buddha preaching surrounded by Bodhisatvas, and is evidently of the oldest type that has come down to us.

The simplest of the three is that of Itsukushima (plate no. 257) which differs from the first in being rectangular instead of cylindrical. The pierced and chased gilt bronze work on the outside (plate no. 258) of flying angels and Deva Kings is interesting to compare with the forms seen on the bell of Iyadani monastery (plate no. 262), where the Deva Kings in relief show much the same form.

That of Fumonin (plate no. 259) does not fold, but in front of the Shaka trinity is a pierced lid (plate no. 260) on which are represented arching trees in the manner of those on the rockcut temples of China, with guardian kings on each side and in front two figures of saints adoring a stupa.

Plate No. 261.

BELL

Owner : Tsunenomiyaji Jinsha
Town ; Matsubara
Prefecture ; Fukui

Of the many large bells of this shape which came to Japan from Corea this is the oldest and the most authentic. It is dated with a year of the Chinese calendar, used by the Coreans, corresponding with A. D. 833. during the reign of the Tang Emperor Wen Tsung.

Flying angels in low relief surround the lower edge, and the bands on the top are twined with delicate tendril patterns

Plate No. 262.

VAJRA HANDLED BELL

Owner : Iyadani monastery
Prefecture ; Kagawa

Kobo Daishi is traditionally believed to have brought this bell back from China during the last days of the Tang dynasty, a story difficult to substantiate, though the workmanship is evidently of that time. Vajras and Deva Kings are cast in relief around the body, and the handle is in the shape of a five pointed vajra of unique barbed shape.

Plate No. 263.

BUDDHA AND BODHISATVA

Owner : Toshodaiji monastery
Nara

Neither of these broken statues can be identified accurately, though one is supposed to be the Buddha Yakushi and the other a Bodhisatva.

Like the Yakushi of Jingoji (plate no. 264) these figures have feeling, but do not show the mastery of the technique of wood which was attained a little later.

The wooden blocks of the bodies seem to have been treated almost after the manner of the workers in dried lacquer, who applied the material instead of cutting it away. Thus the drapery is shallow and hangs from limbs which are bulky.

Plate No. 264.

YAKUSHI

Owner : Jingoji monastery
Village ; Umegahata
Prefecture ; Kyoto

Another attempt in the Jogan period to turn from the technique of dried lacquer to that of wood is shown in this statue. Together with the broken statues of Toshodaiji (plate no. 263) it shows how little the Nara sculptors of the early years of Jogan had mastered their medium, but with what an earnest spirit they worked.

Plate No. 265.

NICHIRA

Owner : Tachibanadera monastery
Village ; Takaichi
Prefecture ; Nara

The Corean Prince Nichira is here shown as the god Jizo of whom he was supposed to be a manifestation. Though it is of the Jogan period there is a distinct advance in the understanding of the technique of wood from the Jogan statues of Toshodaiji (plate no. 263) and Jingoji (plate no. 264). Freedom is gained in discarding something of the old "moulded" look, which marks the transition from dried lacquer to wood.

Plates No. 266—267.

MIROKU

Owner : Todaiji monastery
Nara

The theory that it was used for the model of the Daibutsu of Nara in the Tempyo period has no foundation on any known fact. It seems to be one of the early Jogan attempts in wood.

Plate No. 268.

PORTRAIT OF RYOBEN

Owner : Ryobendo temple
Todaiji monastery
Nara

The priest Ryoben, the real founder of the Todaiji monastery, died in 773, and this portrait of him is thought to have been made a few decades after in the Jogan period. It will be seen from this that the spirit of portraiture of the middle Tang period has entered Japanese sculpture at this early date.

Plate No. 269.

JIKOKUTEN

Owner : Gufukuji monastery
Village ; Takaichi
Prefecture ; Nara

Heavy and clumsy as this statue may be considered, it is not without great spirit. Its interest lies largely in the curious transition which it marks, for the technique shows a hand accustomed to the medium of dried lacquer. It and its mate Bishamon date unmistakeably from the Jogan period when the *kaushitsu* traditions of Tempyo were not yet dead.

Plates No. 270—271.

DAINICHI

Owner : Shodaiji monastery
Nara

KONGOSATTA

Owner : Kongobuji temple
Koyasan

The earliest form of the Buddhas of the esoteric sect, which appears in the mandara of the period, is well exemplified in its sculptural shape by these two statues.

They probably date from the lifetime of Kobo Daishi who first brought the doctrine from China in the ninth century, and it was on this type that the regular "mandara style" of the Jogan period was based.

Plate No. 272.

AMIDA OF THE KODO

Owner : Koryuji monastery
Village ; Uzumasa
Prefecture ; Kyoto

This earliest large wooden Amida in Japan was made by the order of the Empress of Junna Tenno in the middle of the ninth century. The effect is that given by a statue of *kanshitsu*, for the wooden body is thickly covered with dried lacquer under the gold. In this way it marks the transition from the Tempyo type to that of Jogan.

Plates No. 273—274.

GODAI KOKUZO

Owner : Jingoji monastery
Village ; Uniegahata
Prefecture ; Kyoto

The true Japanese native type so different from that of the five Kokuzo of Kanchin (plates no. 251-253) is shown in these two plates. Here, the Japanese artist has found himself and has permanently adopted wood for his material. Though the Indian and Chinese styles were present at the birth of Japanese sculpture and left it many gifts which it turned to no mean account, it can not be said that we did not have a style of our own which solved our particular problems as effectively as the older nations had solved theirs. From the later years of the Jogan period on we may have occasion to speak frequently of resemblances and influences of foreign art, but never again of a foreign art in Japan.

The statues were made in 893.

Plates No. 275—277.

NYOIRIN KWANNON

Owner : Kanshinji monastery
Village ; Kawakami
Prefecture ; Osaka

The statue shown in this plate is so materially like the Godai Kokuzo of

Jingoji (plates no. 273-274) both in technique and in individual peculiarities, that there is much reason for thinking it the work of the same artist. This god with the six arms, which differs from the so called Nyoirin of the Suiko period, is in danger of becoming merely grotesque when represented by any but a master. It is therefore the more remarkable that this statue, which is graceful and strong and not in the least grotesque, should be the output of a period so lately out of the hampering traditions of an entirely different spirit and artistic medium. It is one of the great masterpieces of Jogan and is still in such good preservation that the color on the pedestal can be studied.

Plates No. 278—279.

ELEVEN HEADED KWANNON

Owner : Kwannondo temple
Village ; Tominaga
Prefecture ; Shiga

Probably the last word of the true Jogan sculpture, this statue is comparable in beauty with any work of any time in Japan. The photograph hardly does justice to the lovely proportions of the body which is neither aggressively active like the work of Kamakura, nor effeminately lovely like that of Fujiwara. The face has not become a "type" of abstract beauty, nor an individual expression unsuitable to a god, but there is something of mystery and of awe which has not been sacrificed for beauty.

It is worth while to compare this figure with the differing Tang style of the Nine Headed Kwannon of Horyuji (plate no. 255) and the later Eleven Headed Kwannon of Hokkeji (plates no. 303-305). It seems to be a Jogan expression of what came over from the last years of the Tang dynasty.

Plate No. 280.

TOHATSU BISHAMON

Owner : Kyowogokokuji monastery
Kyoto

This type of Bishamon the guardian is thought to have been introduced into China by the Indian monk Amogha, and soon after his time to have been brought over to Japan. Figures of this sort were put up over the city gates to guard against invasion by hostile forces either of men or demons, and a remnant

of the worship survives to the present day in Japan where the topmost tower of a walled castle is called *Tenshu*, the Deva keep.

The statue reproduced in this plate is said to have been set above the Rajomon gate of the city of Kyoto in the Jogan period.

Plate No. 281.

TOHATSU BISHAMON

Owner : Kuramadera monastery
Prefecture Kyoto

How firmly the guardian Bishamon was established in Japan may be seen by the number of representations made on the Indo-Chinese model during the Jogan period. This statue of Kuramadera, though later in date than that of Kyowogokokuji (plate no. 280), is much in the same manner as that, but with the addition of some unmistakeably Japanese characteristics. Another example is in the monastery of Seikaji of Saga in Kyoto Prefecture, where the Earth Goddess and the demons which support the statue are modelled in clay, though the figure itself is of wood.

Plate No. 282.

SHOSO MONJU

Owner : Kyowogokokuji monastery
Kyoto

In this representation of Monju in his human manifestation as a monk, which was worshipped in the refectory of Toji, there is but little suggestion of the plastic art of Tempyo. It is decidedly Jogan in expression.

Plates No. 283—284.

SHINTO DIVINITIES

Owner : Matsunoo Jinsha
Village ; Matsunoo
Prefecture ; Kyoto

The early representations of Shinto gods owe much in technique and in appearance to the contemporary Buddhist sculpture which had worked out the

problems in the light of the art of China and India.

These two, a male and a female deity, are perhaps the earliest examples which have come down of the Jogan period, when the esoteric doctrines adopted Shinto gods as avatars of Buddhist deities. The style in which they are executed suggests more familiarity with clay and with dried lacquer than wood, as we have seen to be the case with the Buddhist statues of the period.

Plates No. 285—286.

SHINGON PATRIARCHS

Owner : Kyowogokokuji monastery
Kyoto

When the monk Kobo Daishi was in China studying the esoteric doctrine, his spiritual teacher Keika (Hui Ho) ordered from the Tang artist Rishin (Li Chin) a set of five of the patriarchs of the Shingon sect for Kobo Daishi to take back to Japan. We know that Rishin was one of the noted artists of the time through references to the work which he did for the monasteries of Hsian.

On his return home in the year 806 Kobo Daishi caused two pictures of two more patriarchs to be added to the set after the manner of the others. On each painting he wrote the name of the holy man in characters which stand remarkable today for the vigor of the flat dry brush stroke.

The reproductions show the portrait of Amogha Vajra by the Chinese artist (plate no. 285) and Nagarjuna (plate no. 286) painted in Japan. It was such pictures as these which made the art of Jogan.

Plates No. 287—288.

RYOKAI MANDARAS

Owner : Jingoji monastery
Village ; Umegahata
Prefecture ; Kyoto
Owner : Kojimadera monastery
Prefecture ; Nara

These paintings are the best examples of the draughtsmanship of the true mandara style, which developed a type that influenced the art of the esoteric sects even as far as sculpture. The original mandara brought by Kobo Daishi from China to illustrate the esoteric pantheon is said to have been defaced by

exposure during his life, and he is reported to have caused this copy to be made. If this be true it fixes the date in the year 833. The figure reproduced (plate no. 287) is the Ichijinze.

The ground silk which is of uncommonly thick texture is remarkable for being dyed a dark purple. The bodies are represented in gold pigment and the draperies for the most part in silver.

The mandara of Kojimadera (plate no. 288) is of more finished workmanship and is perhaps a little later in date.

Plates No. 289—290.

TWELVE DEVAS

Owner : Saidaiji monastery
Nara

Though much defaced, this set of the twelve Devas, of which we reproduce two, still serves to give an idea of the school of late Tang painting which was practised by the Japanese artists of the Jogan period. They are the earliest representations which we have of the subject, and are attributed to Kobo Daishi himself. While there is no proof of this, they could not have been painted far from the period in which he lived. In interest they compare with the patriarchs of Kyowogokokuji (plates no. 285-286). Varuna is riding a tortoise (plate no. 289) and Brahma his swans (plate no. 290).

Plates No. 291—293.

GODAI RIKKU

Owner : Junji Hashimanko
Koyasan

But four of this set of the five Kings, which is another form of the Godai Myoho, remain.

They have been attributed to Kobo Daishi with more reason than many other pictures, for they are doubtless by some great amateur of his period, and are typical specimens of the Vajra group of the esoteric pantheon.

Plates No. 294—295.

RED FUDO

Owner : Myowoin temple
Koyasan

The attribution of this strange and powerful picture to the monk Chisho Daishi in the Jogan period seems probable enough. The technique is of the time, and from what we know of the life and character of that mystical monk, such a painting would be quite in keeping. It seems to be the work of some amateur in art who is deep in the mysticism of the Indian doctrines of the esoteric sects, but who is accustomed to Chinese representations, though he is of no school and works with faith in the directness of his method.

In design the picture is unique in Japan, and shows for the first time the *kurikara*, dragons writhing about the sword of Fudo.

Plates No. 296—297.

BUDDHIST WANDS

Owner : Todaiji monastery
Nara
Owner : Daigoji monastery
Kyoto

The wand shown on plate no. 296, which belongs to Todaiji, is supposed to have been owned by the monk Shobo towards the end of the ninth century, and it has been in use down to the present day in the temple ceremonies. It is called the wand of the Five Lions.

The material is some horny semi-translucent stuff which resembles tortoise shell. The ornament of five lions on the head and the vajras on the shaft, as well as the shape of the whole, bear out the tradition as to date, and prove it to be one of our few remaining examples of the work of the Jogan period in the minor arts. It is well to compare this wand with those of Daigoji monastery (plate no. 297) of which the one with the delicate patterns chased in the gilt bronze of the head dates from early Fujiwara, and the other with the floral design of inlaid pearl shell on the shaft, from the end of that period.

The earlier design will be seen to be far the most adequately carried out. The fine repressed curves of the shaft and neck bear a direct relation to the tendril waves of the head, which is more than can be said of either of the other

two, however perfect their applied decoration may be.

THE EARLY FUJIWARA PERIOD

Plates No. 298—299.

THE GOD HACHIMAN AND GODDESS NAKATSUHIME

Owner : Yakushiji monastery
Nara

The Shinto god Hachiman is here shown in his character of a Buddhist monk, with his Empress Nakatsuhime no Mikoto. The statues date from the beginning of the tenth century, and show that the early Fujiwara characteristics had penetrated even the conservative realms of Shinto sculpture.

Plate No. 300.

PORTRAIT OF CHISHO DAISHI

Owner : Onjoji monastery
Town ; Otsu
Prefecture ; Shiga

Chisho Daishi, the founder of the monastery of Onjoji (Miidera) died in the year 891, and this portrait statue of him can not be of a much later date. It is remarkable in the sculpture of the time for the gentleness of the feeling and the softened outlines which are not found in the representations of the Jogan period. There is a suggestion of the more developed work of the early Fujiwara times from the first days of which it probably dates.

Plate No. 301.

FUDO

Owner : Shinnojin temple
Koyasan

The characteristics of the early Fujiwara period are noticeable in the gentle spirit in which this usually terrible god is depicted, but this spirit is not so thoroughly developed as to hide the manner of the Jogan period which at this time was barely closed. We can not be far wrong in placing it contemporary with the portrait statue of Chisho Daishi of Onjoji (plate no. 300).

Plate No. 302.

JIZO OF SHORYOIN

Owner : Horyuji monastery
Nara

Though the proportions of this statue are not imposing, the workmanship shows great technical beauty. In many ways it is an advance on the early Fujiwara period.

Plates No. 303—305.

ELEVEN HEADED KWANNON

Owner : Hokkeji nunnery
Nara

The common attribution of this statue to the Tempyo period is supported neither by documentary nor by technical proofs. It can not be earlier than Fujiwara and stands as the flower of that period among the great Japanese works of all time. Happily, except for the color which has disappeared, it is in nearly perfect preservation owing to its having been kept for centuries in a closed shrine. The details are in accord with the beauty of the whole, the lotus pedestal accentuates the full curves, the small faces in the crown from which the god receives its name are full of meaning and character, and the metal ornaments are delicate without being overwrought.

Plate No. 306.

JIKOKUTEN OF TOKONDO

Owner : Kofukuji monastery
Nara

Repairs made on this statue in the Kamakura times, and the coloring which dates from that period, are misleading in determining its real date. By the facial expression, the use of black quartz crystals for the eyes, and many other characteristic details it is easily proved, however, that it dates from early Fujiwara. The hair and details of the drapery are made from dried lacquer, except for which the whole is carved from a single block of wood.

Plate No. 307.

TWELVE GENERALS OF YAKUSHI

Owner : Kofukuji monastery
Nara

Of this set of the twelve generals attendant on Yakushi which are carved in relief on wooden panels we reproduce a pair. They probably come from the pedestal of some lost statue of the god Yakushi which belonged to the temple in old times.

The early Fujiwara spirit is plainly seen in the technique and in the manner of representation, and something of the spirit of the later painters is also here.

The wooden reliefs of this period are not many, mostly consisting of the carving on halos of gods, but the technique was well understood, for these panels show an appreciation of the fact that relief can not be treated in the same manner as sculpture in the round and is more akin to painting. The color is gone except for a few traces of the ground work, so it is impossible to tell of their real appearance when they were in position.

Plates No. 308—309.

BISHAMON

Owner : Kuramadera monastery
Prefecture ; Kyoto

The god Bishamon with his attendant was placed in the Kuramadera temple on the hillside commanding the North East corner of the city of Kyoto. He is represented as looking down over the city which is under his protection, with one hand shading his eyes.

The mobility and expressiveness of the features suggest the free manner of the Kamakura era, but both statues were made in the early part of Fujiwara. They are solid blocks of wood hewn out with much spirit.

A statue of Kichijoten, the consort of Bishamon (plate no. 334), stands with the pair but dates from a later period.

Plates No. 310—311.

SHO KWANNON

Owner : Daigoji monastery
Kyoto
Owner : Kwannondo monastery
Village ; Shimodera
Prefecture ; Shiga

The distinctive feature of early Fujiwara sculpture, mastery of its materials, is well shown by these two statues of Kwannon. While they have not the charm and finished grace of the Eleven Headed Kwannon of Hokkeji (plate no. 303) and lack its lovely proportions, they are not far behind it in mechanical excellence.

Plate No. 312.

FUGEN OF YAKUSHIDO

Owner : Daigoji monastery
Kyoto

Though this statue is known as Fugen it is perhaps more likely to be Taishaku who also is sometimes represented as riding on an elephant. It is an interesting specimen of the work we have found to be typical of the early Fujiwara period.

Plates No. 313—314.

AMIDA AND ANGELS OF HOWODO

Owner : Byodo-in monastery
Town ; Uji
Prefecture ; Kyoto

We have already referred to this celebrated statue by Jocho in the architectural chapters in connection with the Howodo temple. It was finished in the later years of the sculptor's life near the middle of the eleventh century.

It is to Jocho that we owe the complete nationalization of the various Buddhist types that had come over from China before his time, and the Amida of later times was frankly after his manner. Technically the statue is of the greatest interest, for the mechanical problems of large sculpture in the round are at last solved by ingenious joinery and a structural shell, which once and for all

free the artist from much that hampered his expression in wood.

Tradition ascribes also to Jocho the introduction of flying angels in the halo. In as far as wood goes, this probably is correct, but even so, it was only an adaptation of what had been done from the earliest times in bronze.

On the frieze about the main statue hang nearly fifty angels, all that are left from a greater number originally made. Of these we reproduce two, which show that even in a work of such infinite labor and detail the master never repeated, and never permitted his sculpture to show meaningless lines or lack of spirit.

Plate No. 315.

SAKYA

Owner : Seiryoji monastery
Village ; Saga
Prefecture ; Kyoto

The temple tradition that this unique statue of the Buddha was brought from India seems at first sight to be born out by its workmanship, but from certain Chinese characteristics, which it has in common with the figures in the portable shrine of Kongobuji monastery (plate no. 256), it seems more probable that it is a faithful copy made in China of an Indian original.

In the year 987 the monk Chonen brought it to Saga from a Sung temple. Early copies, made before the lacquer and the gold patterns peculiar to the Sung period had worn off, are to be seen at the monasteries of Mimurodo in Kyoto, Toshodaiji in Nara, and Gokurakuji in Kamakura, and are of service in reconstructing its original appearance.

The hair curls are made of a sort of clay paste, the jewel of the forehead is cloisonné, and red stones are set in the orifices of the ears.

It has certain features in common with the portable shrines already mentioned, though later in time.

Plates No. 316—317.

AMIDA AND SEISHI-BOSATSU

Owner : Hokkeji nunnery
Nara

This set of three kakemono of Amida, a Bodhisatva and an attendant boy

are not proved to have originally belonged together, and the repairs which they have undergone make it impossible to be sure. The central piece shows no *kirikane* work, but the patterns of svastika on the robes are identical with those in *kirikane* on the Amida group of Eshin Sozu (plates no. 319-322), of which this painting was the prototype. That on the attendants may date from the repairs.

For the first time the wonderful vermilion, which is afterwards used with so much effect, appears. In composition and in the use of color the beginnings of the Jodo paintings are clearly seen.

Plate No. 318.

PAINTING OF THE PAGODA

Owner : Daigoji monastery
Kyoto

Mention has been made in the section dealing with architecture of the pagoda of Daigoji, on the core-pillar of which this picture (Dainichi) is drawn. It is the earliest extant example of *kirikane* work, which appears on the frets of the background, and not at all on the figure as in later work. This time, the middle of the tenth century, saw the great popularity of the esoteric doctrine and the spread of the so-called mandara style in art of which this is a good example.

Plates No. 319—322.

AMIDA AND TWENTY FIVE BOSATSU

Owner : Junji Hachimanko
Koyasan

If this picture was not painted by Eshin as is commonly supposed, at least it could not have been made before his time, as it was he who formulated the ideal, nor long after, for the distribution of the *kirikane* seems peculiar to the early part of the Fujiwara period. The drapery of the central figure alone has decorations of *kirikane*. The shading of the colors and the outlines of the robes are of the beauty which marks the full glory of the early Fujiwara period. The details reproduced are the Kwannon, the landscape, and the Seishi Bosatsu.

Plates No. 323—325.

WALL PAINTINGS OF HOWODO

Owner : Byodo-in monastery
Town ; Uji
Prefecture ; Kyoto

At the completion of the Howodo temple in the year 1051 Takuma Tamenari was called in to paint on the jesso covered walls and doors the nine different worlds of the preaching Amida.

The fact that these paintings are dependent both for their meaning and design on the central figure shows how the decorative ideas of Fujiwara had taken hold.

The mandara style of painting, which came from China with the esoteric doctrines, is in this group of paintings for the first time thoroughly nationalized. The use of *kirikane* has spread even to the attendant figures, which shows the step succeeding that of the Amida and Bosatsus of Koyasan (plates no. 319-322), and the gold rays emanating from the jewel in the brow of the Buddha, which become so common in the Kamakura age, appear now for the first time.

Plates No. 326—327.

SCRIPTURE CASE AND JEWEL BOX

Owner : Ninnaji monastery
Village ; Hanazono
Prefecture ; Kyoto

An inscription proves that this box was made by order of the Emperor Uda in the beginning of the tenth century to hold the sutras copied by Kobo Daishi in China.

In construction it is like the lacquer boxes of Tempyo, for instead of being spread over wood, the lacquer is on layers of thin linen moulded into box form. The design of flowers, clouds and birds with angel faces also suggests the earlier work of Tempyo, but the rendering already shows the tenderness of Fujiwara.

The box for the sacred jewel (plate no. 327) is constructed of layers of linen and lacquer like the scripture case. There seems less of the Tempyo symmetry in the design, however, and more of a hint of the freedom of true Fujiwara drawing.

Plate No. 328.

SCRIPTURE CASE

Owner : Enryakuji monastery
Prefecture; Shiga

The case is quite similar in design to the Jewel Box of Ninnaji (plate no. 327) and must have been made about the same date. We can see here the beginning of the butterfly patterns so often seen throughout the whole Fujiwara period.

LATE FUJIWARA PERIOD

Plate No. 329.

SHOTOKU TAISHI OF EDONO

Owner : Horyuji monastery
Nara

The statue is of the little prince Shotoku expounding the sutra with marvellous wisdom at the age of seven. In his hand is a Chinese fan which like the wand has become an emblem of the preacher. His hair is dressed in the manner of the children of the Fujiwara period.

The shrine in which the statue is kept is evidently of the same date and workmanship. An inscription serves to place the time within the limits of a few years, for the sculptor is mentioned as Enkei, and the colourist as Hatano Munesada, the same who covered the wall of this temple with illustrations from the life of Shotoku Taishi in the year 1067.

The characteristics of the work are later Fujiwara, and it is interesting to contrast it with the Monju-like portraits of the same subject, which were made in the following period, (cf. Ninnaji portrait, plate no. 448).

Plate No. 330.

BISHAMON AND KICHIJOTEN OF KONDŌ

Owner : Horyuji monastery
Nara

The date of these statues, 1078, is of especial interest in the history of Japanese sculptural technique, for they mark the earliest known appearance of the so-called *kirikane* or cut gold line decoration, though the method is known

in paintings of the preceding period.

They are interestingly different from the contemporary work done in Kyoto, and seem to have been made by the local school of Nara, who either deliberately or unconsciously followed the old traditions of Tempyo while they adopted the newer forms of decoration of the Fujiwara period.

Plate No. 331.

SHOTOKU TAISHI OF SHORYOIN

Owner : Horyuji monastery
Nara

The main figure of the Shoryoden temple represents Shotoku Taishi at the age of thirty five, and is more Shinto than Buddhist in workmanship except for the delicate tracery of *kirikane* which covers it. About the statue are arranged others on a smaller scale representing his three sons and the Corean monk Eji his spiritual teacher. The group was consecrated in 1121.

Within the hollowed body is an image of the sacred mountain Horaisan supported by a tortoise, and a small bronze figure of Kwannon of Suiko workmanship. Originally the statue is believed to have had a wooden image of the god Bishamon set in the head-dress, an allusion to the fact that the prince once vowed a temple to that deity in gratitude for a victory over the enemies of the faith.

Plate No. 332.

SHINTO DEITIES

Owner : Idzumi Anashi Jinsha
Village ; Anashi
Prefecture ; Kyoto

These three deities, two male and one female, show how by the late Fujiwara period Shinto sculpture had thrown off the Buddhist forms of its earlier years and developed a style of its own. The ornaments and the coloring of the figures are quite those of the paintings of the period, purely Japanese as befitted the national faith.

Plate No. 333.

EMMATEN OF YAKUSHIDO

Owner: Daigoji monastery
Kyoto

Representations of Emma Ten in the sculpture of the time are almost unknown, and this interesting figure mounted on the bullock, is particularly noteworthy. It was made in or about the year 1129. The technique and the style alike point to that period, the later Fujiwara.

Plate No. 334.

KICHIJOTEN

Owner: Kuramadera monastery
Kyoto

Though this statue is a companion to that of Bishamon in the same temple (plates no. 308-309), an inscription which was made to be placed within it shows it to have been made somewhat later in 1129.

The form and surroundings of the statue show it to be of the third stage of the development of this worship, which began at about this time in the Fujiwara period. Bishamon is not only detached from the three other Deva Kings with whom he was formerly associated, but is found as a companion with this statue of Kichijoten his consort, and with Zennishi his son.

Plate No. 335.

KICHIJOTEN

Owner: Joruriji monastery
Prefecture; Kyoto

That this statue is the work of the late Fujiwara times is seen by its similarity to the dated sculpture of that day. But in certain important particulars, color etc., it preserves the traditions of the Tempyo times, which makes it seem probable that it was made by the Nara local school of sculptors who kept in close touch with earlier work. It is unique in that the pedestal is decorated with *kirikane* over lacquer. That it is in such unusually fine preservation is due to the fact that for centuries it was considered too sacred to be uncovered.

Plate No. 336.

AMIDA

Owner: Hokongoin monastery
Prefecture Kyoto

The statue is all that remains of the splendid monastery of Hokongoin, one of the wonders of the age, vowed by Taiken Monin, Empress of Toba Tenno, and consecrated by her in 1130. It will be seen at once to be of the type created by Jocho only sixty years before (plate no. 313), and it resembles it greatly in everything but virility and grandeur. The flames of the halo have not the spurting force of Jocho's, and though decoration was lavished without restraint, it lacks the impressiveness of the other.

Plate No. 337.

DAINICHI OF THE DAIYEDO

Owner: Kongobuji temple
Koyasan

Though Dainichi is the central figure of esoteric Buddhism, it is interesting to see in this statue how the influence of the Jodo sect has entered even here and softened the mystery with beauty.

The statue was vowed by the Empress Bifukumonin in the early years of the twelfth century.

We have noticed in the Amida of Hokongoin (plate no. 336), nearly a contemporary of this, how the style of Jocho was carried out by his successors. This statue shows the same thing to no less a degree. Neither technique nor skill have improved though there are some differences in manner, such as the fact that the halo is not pierced but carved in relief.

Plate No. 338.

JIZO

Owner: Sempukuji monastery
Village; Kashiwagi
Prefecture; Shiga

This statue is the earliest representation of Jizo in the position which became the common convention of the succeeding Kamakura period.

The manner of the rendering has no hint of the later times, however, for the delicate cutting and the long slender eyes are still perfectly in accord with the Fujiwara traditions.

Plate No. 339.

FUDO

Owner : Shogoin monastery
Kyoto

Statues of Fudo and of the four Deva Kings are rare in late Fujiwara times, and this almost unique specimen is of especial interest for it shows how the Fujiwara love for delicate ornament and for abstract beauty has reached even this terrible god. The coloring is remarkably fine, and the *kirikane* work is little short of marvellous in its intricacy.

Something in the freedom of the spirit of the figure hints at the Kamakura period to come.

Plate No. 340.

TAMONTEN

Owner : Kawaidera monastery
Town ; Kawakami
Prefecture ; Osaka

The very fact of the existence of this statue in the late Fujiwara period when the Deva Kings were so seldom represented, is a foreshadowing of the Kamakura times when they again became popular. The technique also, together with that of its mate Jikokuten, prepares us for the change so soon to follow.

Plate No. 341.

ICHIJI KINRIN

Owner : Chusonji monastery
Village ; Hiraizumi
Prefecture ; Iwate

This colored statue of Ichiji Kinrin is, as far as we know, unique in sculpture, though the subject is common enough in painting. In technique it is curious also, for though the manner is quite that of sculpture in the round, the

back is flat against the halo and the body is only about three quarters of the natural thickness.

Records put the statue down as the work of Unkei, but it is far from his spirit as we know it in other things. The contours of the face and body are full, and the serenity of the expression reminds us of the paintings of Fujiwara, as does the niceness of the cutting of the drapery. The eyes are of crystal for the first time, which is rather interesting in consideration of the fact that the temple to which it belongs, a contemporary building, shows certain architectural forms for the first time which afterwards become universal.

Plate No. 342.

WOODEN HORSE

Owner : Itsukushima Jinsha
Town ; Itsukushima
Prefecture ; Hiroshima

One of the earliest examples of a votive statue of a horse is represented in this plate. At first live steeds were given to the Shinto shrines, but gradually reproductions in the form of sculpture, or pictures of horses fully caparisoned were substituted, till by the late Fujiwara period, from which time this example dates, the practice had become common.

Plates No. 343—344.

KOMA INU

Owner : Taiho Jinsha
Village ; Taiho
Prefecture ; Shiga

The name *Koma Inu*—Corean dogs—which has been given to the animals which guard the gates of Shinto and Buddhist temples is a misnomer, for they were developed out of the representations of lions which came over from China, where in the Tang dynasty they were used as weights to hold down the curtain screens in front of doorways. The Shinto faith introduced them as guards against evil spirits.

That reproduced here is one of a pair made of bronze, of which one was gilded and one silvered, set on pedestals of curious shape. They are our last and best examples of the Tang style, with lean bodies and pointed muzzles,

and are of Japanese workmanship dating from the late Fujiwara period. It was not long after this that the first lions or dogs of the Sung style were made in Japan (cf. those of the Nandaimon, Todaiji, plate no. 404).

Plate No. 345.

BUGAKU MASKS

Owner : Itsukushima Jinsha
Town ; Itsukushima
Prefecture ; Hiroshima

From the times of the Nara Emperors till today the classic dances called Bugaku have been performed in court festivals and religious ceremonies. In the Fujiwara period, from which these specimens of masks date, the nobles vied with each other in the performances of the Bugaku as those of a later time did in the No Drama.

On this plate the upper mask is known as Bato, and used in a dance which is supposed to be a survival of a play brought from the country of Lini, the modern Annam. It represents a warrior who slew the lion which had killed his father.

The one below it is used in the Genjoraku dance which originated like the other among the border tribes of the Chinese Tang dynasty, and represents the delight of a savage snake-eater on discovering a serpent.

The third mask is called "Raryowo" and is supposed to date from the Six Dynasties of China when a Prince of Raryo wore such a one in battle. It was a favorite in the Tempyo period and is used even in the present time.

They are made of wood, lacquered over hemp, and colored. The Bato and Genjoraku bear the date 1173.

Plate No. 346.

PORTRABLE SHRINE

Owner : Shiteunoji monastery
Osaka

Although the workmanship of this small shrine shows it to be undoubtedly of the late Fujiwara period, it is made after the manner of the shrines brought from China at the time of the introduction of the esoteric doctrine into Japan.

In the centre is a figure of the Thousand Armed Kwannon delicately carved

in high relief. On the inner sides of the hinged doors are Deva Kings. The background is a chiselled fretwork obviously in imitation of the backgrounds of the painted mandaras reproduced in the medium of sculpture.

Plates No. 347—348.

NIRVANA

Owner : Kongobuji temple
Koyasan

Of the many depictions of the translation of the Buddha Saky Muni into the state of final emancipation this is by far the most powerful. In comparison with the interesting scene of the Re-awakening (plates no. 349-350) this picture is more delicate, and though probably not far from it in date, shows the influences of a different artistic tradition. The sorrowing group of Bodhisatvas and holy men, and the unrestrained grief of the animals are interesting to compare with the joyful atmosphere of the other.

The concentration of the gold and *kirikane* on the figure of the Buddha, which is so delicately offset by the clear graded tints of the rest of the picture, is a triumph of late Fujiwara expression no less in feeling than in technique.

Plate no. 348 shows a detail, which will prove how thoroughly Japanese and nationalized painting has become.

Plates No. 349—350.

THE RE-AWAKENING

Owner : Chohoji monastery
Village ; Otokuni
Prefecture ; Kyoto

The scene of the Nirvana of the Buddha is a common one in Buddhist art, so much so that before long the grouping of the figures about the couch and the representations of the mourning beasts were all reduced to a more or less formal convention. This subject, however, the awakening of Saky from his coffin on the arrival of his mother, the princess Maya, is unknown in art except for this one picture which is one of the triumphs of Buddhist art, and dates from the first part of the later Fujiwara period. It is possible that there may have been earlier examples of this subject from which the design was taken, but the treatment is quite of the period in its intelligent use of elaborate *kirikane*.

Plate no. 350 shows a detail of the picture, the mother of the Buddha approaching the coffin with a long staff in her hand.

Plate No. 351.

PIERCED LEATHER HANGING

Owner : Kyowogokokuji monastery
Kyoto

One of a large set of pierced leather hangings is reproduced to show not only the beauty of the designs of late Fujiwara in every material, but because its bright colors make it akin to the technique of painting and the nature of the material and the workmanship bring it but one remove from the pierced and gilded metal hangings so much used at the period (plate no. 397).

It was probably made to be hung in the pagoda of Toji which was consecrated in the year 1086.

Plate No. 352.

EMMATEN

Owner : Kwanchiin temple
Kyowogokokuji monastery
Kyoto

The style of this picture and the glowing richness of the *kirikane* work on it leave no doubt that the common attribution to Eri a Shingon monk of the Jogan period is false.

The spirit of decoration of the later Fujiwara is splendidly shown in the wealth and the delicacy of the gold work.

Plates No. 353—354.

FUGEN BOSATSU

Owner : Bujoji monastery
Village ; Tomisawa
Prefecture ; Tottori

FUGEN EMMYO

Owner : Matsunoodera monastery
Kyoto

These two pictures are typical of the many representations of Fugen in his various manifestations which were produced during the late Fujiwara period, when the worship of that god was so popular.

The Fugen Emmyo, with the many elephants, is remarkable for the beauty of the *kirikane* work and for the use of silver.

Plate No. 355.

SAKYA

Owner : Jingoji monastery
Village ; Umegahata
Prefecture ; Kyoto

Like the two Fugens (plates no. 353—354), this picture is a marvellous example of dexterous use of *kirikane* and of beauty of color. It is in the time of the height of the delicate workmanship of late Fujiwara, but beauty is sought at the expense of strength.

Plate No. 356.

AMIDA TRINITY

Owner : Rengesanmaiin temple
Koyasan

The execution of this picture and its curiously simple design are so at variance that, though there can be little doubt that it dates from the later Fujiwara period and is one of the earliest examples of the expression of the Jodo ideal in gold, we feel sure that the artist depended for his design on a picture of a much earlier time.

Plate No. 357.

KWANNON OF THE SEA

Owner : Ryukoin temple
Koyasan

In execution this picture in an advance on the Amida Trinity of Rengesai-maiin (plate no. 356), though it is obviously related to it in style. The use of *kirikane* on a gold-toned ground proves it to be of the late Fujiwara period.

It represents the Kwannon who appeared to Kobo Daishi on his return from China and saved his ship from wreck.

Plates No. 358—360.

TWELVE DEVAS

Owner : Kyowogokokuji monastery
Kyoto

These three plates are selected to show the style of the twelve devas of esoteric Buddhist art of the last years of Fujiwara. The color is refined, and the *kirikane* is delicate and abundant.

Plates No. 361—362.

VOTIVE SCROLL OF HEIKE

Owner : Itsukushima Jinsha
Town ; Itsukushima
Prefecture ; Hiroshima

This set of thirty two rolls including the Hokke sutra, the Muryogi sutra etc., was a votive offering from Kiyomori of the Heike family in gratitude to his tutelary deities worshipped at Itsukushima.

It was presented to the temple along with a memorial in his hand in the summer of 1164, having been written by the members of the family both male and female.

At this period autograph copying of the sutra was considered a work of great merit, and the Hokke sutra was mostly chosen for the task. In nothing else that has come down to us is the splendid tendency of the period so well exemplified. No two of all the rolls are alike in mounting or in decoration. The paper is variously green, purple, red or blue. Gold and silver dust and

threads are scattered over the ground; the ends are carved crystals mounted in cunningly chased gold bronze, the backs are of sumptuous brocades, the writing varies from ink to gold and silver, and the silken cords which bind them are of various colors. The box in which they are all contained (plate no. 362) is of lacquered wood decorated with silver-gilt dragons on the sides and top.

In the technique much that is characteristic of the later picture scrolls is found. The spacing of the gold and silver dust reminds us of the mist and cloud forms of the developed *emakimono*, and in the curious convention of exposing the interior of a dwelling there is a further likeness. Silver pigment is from this time on as much used as gold was before.

In the delineation of the eyes and noses of the figures is seen the peculiar mannerism of the Fujiwara court painters.

Plate No. 363.

FAN SUTRA

Owner : Tennoji monastery
Osaka

One page of this paper fan-shaped sutra in the possession of Tennoji is reproduced, though there are several other parts in different hands.

It is a mystery why the sutra was written in just this way, for the pictures which are printed from blocks and colored by hand seem to have no bearing on the text. The use of a shape so far from having any religious significance shows to what lengths the decorative sense of the late Fujiwara times had led the Buddhist devotees.

The date may be approximated by a comparison with the votive sutra of the Heike family at Itsukushima Jinsha (plate no. 361), the characters of which resemble those represented in this plate.

Plates No. 364—365.

KUSHA MANDARA.

Owner : Todaiji monastery
Nara

The Kusha, one of the so-called Six sects of Nara, is a counterpart of the teachings of The Lesser Vehicle of the Hossō which came later to Japan. This mandara, which is used in the ritual, represents Maitreya surrounded

by patriarchs and devas. It seems from internal evidence to have been executed in the early half of the twelfth century when the ancient Nara sects were being revivified. Some of the figures are of old forms which had long died out at the time when the picture was made, and appear as anachronisms in connection with the new. This may be explained by the fact that the picture was probably painted by local artists who had kept up the Tempyo traditions at Nara.

Plate No. 366.

PORTRAIT OF JION DAISHI

Owner : Yakushiji monastery
Nara

Though this portrait is the work of the later part of the Fujiwara period, it is so close to some Tang original from which it was taken that it is of interest to compare with the patriarchs of Kyowogokokuji (plates no. 285-286), which set includes both Tang originals painted in China and work done after their manner in the same period in Japan.

This portrait was used in the temple in connection with a special service held in memory of Jion Daishi the eminent successor of Hiuen Tsang, to whom the spread of the Hosso sect in China was largely due.

Plate No. 367.

PORTRAIT OF A PATRIARCH

Owner : Ichijoji monastery
Village ; Shimosato
Prefecture ; Hyogo

The set of portraits, usually known as the patriarchs of the Tendai sect, is a product of the late Fujiwara period, but almost certainly had its origin in some Chinese paintings, though the sect to which they belonged is not certain.

The picture which we reproduce here is supposed to be that of Menyo (Asvaghocha) the early preacher of the Jodo Faith. In spite of the fully developed manner of the late Fujiwara period which is obvious in this picture in the elaboration and the perfection of the *kirikane* work and the characteristic drawing, it is interesting to see how the subject has influenced the technique. The ancient tradition of patriarchal portraiture can be detected even at this

late date.

Plate No. 368.

MIROKU BOSATSU

Owner : Hozanji monastery
Village ; Ikoma
Prefecture ; Nara

Though this is a curious remnant of the old "mandara style," its likeness to the Re-awakening (plate no. 349) and others of the type shows it to be of the late Fujiwara period. *Kirikane* work is not much attempted in spite of the great contemporary examples, which shows that its use was discarded by some schools at least.

Plate No. 369.

ZENNYO (DRAGON KING)

Owner : Kongobuji temple
Koyasan

A fragment of the old inscription belonging to this painting is preserved on the back of the present mounting, and records that it is the work of the artist Sukeno Jochi, whom we know to have lived in the first half of the twelfth century. If it were not for this inscription of the Fujiwara period we should be tempted to place it further back, for it has all the peculiarities of Jogan or late Tang.

This apparent discrepancy may be accounted for by a temple record which tells of a gift by the Emperor to Kakuban, the founder of Negoro monastery, of a painting by Kobo Daishi of this same Dragon King. It may very probably be that Jochi was employed to make a copy of this.

Of other works by the same artist we have mention of a painting executed on the east wall of the Daidenboin of Negoro, of Nagarjuna opening the doors of the iron pagoda and discovering the lost sutras of esoteric Buddhism. It is also recorded that he painted on the West Pagoda of the same monastery a representation of the first night's watch by Buddha on the eve of his enlightenment.

In this example, whether or no the design was suggested by an earlier picture, there is great strength of brush stroke and spirit.

Plates No. 370—371.

FUDO

Owner : Seirenin monastery
Kyoto

The great virility and the consummate draughtsmanship of this picture prove that there was for a short time an artistic school, which produced pictures of the esoteric pantheon in the refined manner of the later Fujiwara times and yet without loss of strength.

The very flames in this picture express the Fudo, yet the delicacy of the period is all there.

Plate No. 372.

YELLOW FUDO

Owner : Manshuin monastery
Village ; Shugakuin
Prefecture ; Kyoto

Though the strength of the line in this picture is after the manner of the late Fujiwara period in which it was painted, it is known to be a copy of an original by Kuko from a manifestation seen by Chisho Daishi. The original is still kept as an object of unseen veneration by the temple of Miidera. The body of the god is rendered in gold in imitation of the color of the original which is painted yellow for the first time in Japanese art.

Plates No. 373—374.

LANDSCAPE SCREEN

Owner : Kyowogokokuji monastery
Kyoto

The subject of this picture is not clearly understood, though it seems to represent a dignitary paying a visit to a hermit. It was used in the baptismal rites of the esoteric sect, and though it has been attributed to a Chinese artist of the Tang Dynasty, we have no hesitation in pronouncing it to be the work of a Japanese in the late Fujiwara times. The drawing of the landscape and the trees is noticeably a softened form of that in the Amida and twenty five Bosatsu of Eshin (plate no. 321).

Plate No. 375.

SHIGISAN SCROLL

Owner : Chogosonji monastery
Village ; Shigi
Prefecture ; Nara

The time honored attribution to Toba Sojo is as groundless in the case of this picture as in that of the Animals Scroll (plate no. 464).

It is doubtless of the late Fujiwara period, and our first example of this kind of work.

The three rolls which remain seem to be but a fragment of what was once a much larger and more complete history of the origin of the monastery. The scene chosen for reproduction is that of the aged nun, an aunt of the founder of the temple, journeying on horseback to visit her nephew.

The obviously close relationship between the technique of this work and that in the landscape screen of Kyowogokokuji (plates no. 373-374) is an aid in fixing the approximate date.

Plates No. 376—378.

SIXTEEN RAKAN

Owner : Raikoji monastery
Village ; Shimosakamoto
Prefecture ; Shiga

Though the design of these sixteen pictures is probably of early Sung origin, the execution shows them to be Japanese, and of the later Fujiwara period. There is much delicacy and strength here, and we are tempted to believe that the workmanship throws light on the lost art of the early Sung Dynasty.

There is none of the intensely individualized character of the later Rakans. The interest seems to centre in the holy tasks of the old saints, copying the sutra, expounding the law, etc. We reproduce one Rakan on horseback (plate no. 376) and details from two others (plates no. 377-378), the latter showing the color scheme.

Plate No. 379.

NIRVANA

Owner : Shinyakushiji nunnery
Nara

Like the Nirvana of Kongobuji (plate no. 347) this picture is of the late Fujiwara times, but from the fact that something of the Sung manner of brush stroke has become apparent we should place it at a slightly later date.

Plate No. 380.

GUARDIANS OF THE HANNYA SUTRA

Owner : Nanatsudera monastery
Nagoya

On the lid of a box constructed to hold a set of the Hannya sutra, and dated on the back 1175, is this painting of the sixteen guards with Hannya Bosatsu in the centre.

Gold and silver and vermillion pigments are laid on a lacquer ground together with other colors which seem to be in the medium called *mitsuda*, a preparation of colors with white lead. This curious technique of the oldest of our representations of this subject, which gives it a halfway place between actual painting and *makiye* or lacquer picturing, is quite that of the late Fujiwara period as we should expect from the date.

Plate No. 381.

KOKUZO BOSATSU OF SANBOIN

Owner : Daigoji monastery
Kyoto

By the late Fujiwara period the old mandara style of Buddhist representation was largely influenced by the innovations of the period. This influence is interestingly shown in this picture which was a product of the Daigoji school, and already foreshadows the work of the Kamakura period.

Plate No. 382.

GOSANZE

Owner : Kyowogokokuji monastery
Kyoto

This is a late Fujiwara representation of one of the Five Myowo and belongs to the same school as the Twelve Devas (plates no. 358-360) of the same monastery.

Plate No. 383.

GUNDARIYASHA

Owner : Daigoji monastery
Kyoto

Of the five pictures of the "Godaimyowo" of Daigoji, one, Gundariyasha, is reproduced here.

In comparison with those of Kyowogokokuji (plate no. 382) they are but sparsely decorated with *kirikane*, but they show much the same spirit and were undoubtedly a product of the Daigoji school at about the same period.

Plates No. 384—385.

LACQUER CASKET

Owner : Kongobuji temple
Koyasan

This casket is of a form which originated in China as the Japanese name *karahitsu* implies. The decoration is of fields of aventurine dusted over a black ground, on which rocks and birds and marsh flowers are painted in *makiye* and inlaid with mother-of-pearl.

This is almost the first instance of a pictorial attempt at decoration when the conventional forms have been done away with, though the inner tray (plate no. 385) preserves the old manner of conventional patterns executed in pierced metal work and exquisitely carried out in mother-of-pearl inlay.

Plate No. 386.

SCRIPTURE CASE

Owner : Taema monastery
Village ; Taema
Prefecture ; Nara

The style of this box inclines us to fix its date somewhere between the casket of Kongobuji (plate no. 384) and the scripture case of Itsukushima (plate no. 387).

The design on the top of the cover is a striking one. The *Kurikara* dragon, one of the manifestations of the god Fudo, is shown worshipped by the two *Doji*, one on either side.

It is interesting to see how the *kirikane* work so popular in Fujiwara times is reflected in the technique of lacquer. On the robes of the boys are designs suggestive of this cut gold. The dragon too is remarkable for the fact that the scales, being made like drawing in ink upon gold leaf, reproduce the pictorial manner of the period, a method quite foreign to the requirements of lacquer.

Plate No. 387.

SCRIPTURE CASE

Owner : Itsukushima Jinsha
Town ; Itsukushima
Prefecture ; Hiroshima

This sutra case, like the lacquer casket (plate no. 388) preserved in the same temple, probably dates from the later days of the Fujiwara period and was an offering to the Itsukushima deities from the Heike family.

The slight relief of the lotus flowers and leaves is a foreshadowing of the true *takamakie*, the *high* lacquer, of a later period, and the ground is laid on fine linen over wood for almost the first time in the history of lacquer. Gold and silver are scattered over the black ground, and the delicate drawing of the waves and the curving leaves is distinctive of the period both in painting and sculpture and the so-called minor arts.

Plate No. 388.

LACQUER CASKET

Owner : Itsukushima Jinsha
Town ; Itsukushima
Prefecture ; Hiroshima

Like the casket of Kongobuji temple (plate no. 384) this is of the form known as *karahitsu*. It was a votive offering from the Heike family to their tutelary deities at Itsukushima.

The design executed in *makié* and in gold and silver powder is of storks on a black ground, carrying pine twigs, a common motive from this period on in all sorts of decoration. The lavish use of silver which from this time becomes more and more common is interesting in comparison with the same fact noticed in connection with the scrolls of this same temple (plate no. 362). On the six legs, which project from the sides of the box in a way to interfere with any consecutive design, mother-of-pearl inlay is used in a very happy manner which lends grace and lightness to the whole.

Plate No. 389.

GONG

Owner : Zenrinji monastery
Kyoto

Many temple gongs of this general shape have been preserved from early times, but perhaps there is none extant which is quite so perfect a piece of decoration adequately enhancing the meaning and the outline as this.

Lotus patterns were prevalent in Fujiwara, but in Kamakura they become a fixed and almost necessary part of Buddhist decoration. This specimen dates from the later years of Fujiwara, and shows well the transition state when the common form of conventional decoration was treated in an individual manner. The later gongs of this type are as a rule not so completely covered with decoration, or if they are, the boss which receives the blow is not so integral a part of the design.

Plates No. 390—391.

BRONZE MIRRORS

Owner : Tado Jinsha

Village ; Tado

Prefecture ; Miyagi

Twelve out of a set of thirty mirrors belonging to this temple are reproduced here. They are of Japanese workmanship and probably date from the end of the Fujiwara period.

Though the mirrors of Japan followed the Chinese designs with some accuracy in the beginning, they became quite distinct by the Fujiwara period. These examples show a remarkable freedom from the convention of the period in China.

Plates No. 392—393.

AMULET AND SILVER HALO

Owner : Shitennoji monastery
Osaka

The amulet or charm box (plate no. 392) is a hollow case of thin wood enclosed in a silk brocade purse ornamented with gilt bronze tracery. Like the halo of the same temple it dates from the late Fujiwara period.

If any work of this or of any other period in Japan can be said to surpass the workmanship of the sacred scrolls of Itsukushima Jinsha it is this fragmentary silver gilt halo. It is a fine tracery design of an elusive delicacy and spirit, which was used behind one of the silver statuettes which were so common in the late Fujiwara period.

On it are studded silver discs which show the Thirteen Buddhas arranged to converge at a marvellously chased lotus-flower behind the head of the figure.

Plate No. 394.

VAJRA-HANDED BELL

Owner : Gokokuji monastery
Tokyo

The close of the Fujiwara period was a time of consummate and delicate workmanship. In no other field was this better shown than in the paraphernalia

of Buddhist worship. This plate reproduces a cast gilt-bronze bell decorated in relief with masks, lions, and vajras on lotus thrones. The handle is in the shape of a five pronged vajra for use in the esoteric rites.

Plates No. 395—397.

WOODEN HALO, METAL HANGING AND SHRINE OF KONJIKIDO

Owner : Chusonji monastery
Town ; Hiraizumi
Prefecture ; Iwate

These three decorative objects are chosen from the central altar of the Konjikido temple which is described more minutely in the architectural chapter.

They are of the same date as the building itself, 1125, though the statues on the altar are later.

The materials and purposes of the three differ, yet the same decorative idea which was common in the late Fujiwara period may be seen in them all, worked out with due regard to their positions and the medium used.

Plates No. 398—399.

ARMOUR

Owner : Itsukushima Jinsha
Town ; Itsukushima
Prefecture ; Hiroshima

The two suits of mail here reproduced are among the oldest specimens of the type known. One (plate no. 398) is said to have belonged to the Heike commander Shigemori, and is composed of lacquered steel plates lashed by thongs of leather stamped with a design of small cherry flowers.

The other (plate no. 399), which is said to have belonged to Tametomo the general of the Genji forces, is much like it in form but lashed with silken cords instead of leather.

The helms are circular, fitting close to the head, and decorated with broad curved wings. The sleeves are mailed flaps to protect against arrows, and on the right side under the arm is a subsidiary flap which shields the vulnerable lacings, a form which disappeared after this time. From the shoulders hang protections for the arm-pits. The front is covered with stamped leather in order to prevent the bowstring from fraying or catching on the plates.

Plates No. 400—402.

ARMOUR

Owner : Oyamazumi Jinsha
Village ; Miyaura
Prefecture ; Ehime

This temple, commonly known as Onishima, situated on an island in the Inland Sea, was of great repute among warriors, who came to make offerings of swords and harness.

The three suits of armour reproduced are chosen from the quantities possessed by the temple. Plates no. 400-401 are of the type known as *yoroi*, represented by the two famous suits in the Itsukushima shrine, and hardly second to them in workmanship and interest.

Plate no. 402 is a development of this same form called *domaru*, but it will be observed that by this period (early Ashikaga) the helm has become oval to break the shock of the sword blows, the arm-pit guard has become little more than an ornament, and the flap on the right hand side which covered the lacings has disappeared.

The new form by its lightness and increased flexibility and by the two clefts in the apron was better adapted for fighting on foot.

Plate No. 403.

BELONGINGS OF ANTOKU TENNO

Owner : Itsukushima Jinsha
Town ; Itsukushima
Prefecture ; Hiroshima

Here are shown the diminutive sword, arrows and quiver, fans, Imperial belt, and sceptre of the infant Emperor Antoku who died in 1185. They are more than toys, for they are very faithful reproductions of Imperial furniture of the time, and serve excellently well to show the ornaments used about the court.

KAMAKURA PERIOD

Plates No. 404—405.

STONE LION OF NANDAIMON

Owner : Todaiji monastery
Nara

In the records of the restoration of Todaiji monastery it is mentioned that Rikuro (Lu Lang), a Chinese sculptor who accompanied the master-founder Chinwakei (Chen Haiching) from the Sung Empire, made certain images with the help of four assistants in the year 1196. The manuscript goes on to state that the statues were of the Four Deva Kings, two *Wakishi*—attendants, and two lions, all of stone. Of these only the lions remain. The stone is said to have been brought over in block form, and the work done at the Todaiji.

These lions mark a change in style from the ones that had been quite common in both Japan and China as guardians of the gate, and of which we have reproduced specimens from Daiho Jinsha (plates no. 343—344).

The flat muzzle and block-like body of the one shown from the Todaiji pair in this plate indicate the Sung type which becomes common enough after this period. At Munekata Jinsha in Fukuoka Prefecture is another pair also dating from the end of the twelfth century and much like these, except that they have the additional Sung characteristic of one paw resting on a sphere. In those of like form at Yuki Jinsha of Kuramamura in Kyoto Prefecture a lion cub is substituted for the sphere, showing another Sung form.

Plate No. 406.

TAMONTEN OF NANENDO

Owner : Kofukujii monastery
Nara

One of the four colored wooden statues of the Deva Kings, which stand about the Fukinkensaku Kwannon of the Nanendo temple in Kofukujii, is here reproduced.

Tradition and documentary evidence agree that these statues are by the hand of Kokei who carved the central Kwannon and the six Patriarchs of the Hossō Sect of which Kofukujii is today the head monastery. The date of their commencement was 1188.

Kokei was the father of the great Unkei, and worked with his son and his other famous pupils at Kofukuji during the time of its reparation and enlargement by the Fujiwara family in the Kamakura period. To him was due the radical departure from the traditions which were still strong at the end of the Fujiwara period and had hampered individuality for more than a century. He and his school laid stress on the accurate depiction of statuesque movement in place of the old repose which had become almost meaningless, and their work reflects half unconsciously the brush strokes of the painters which had lately become so full of vigour. Now for the first time appear the deep-cut and fearlessly outlined drapery, and the use of rock crystals for the eyes.

Plates No. 407—408,

HOSSO PATRIARCHS OF NANENDO

Owner : Kofukuji monastery
Nara

These six statues, of which we reproduce two, were placed like the Tamonten (plate no. 406) in the Nanendo of Kofukuji and are by Kokei.

In execution they are of great importance as being the precursors of the portrait sculpture of the middle and late Kamakura times. Early as they are, there are few traces left of the Fujiwara manner of workmanship.

Plates No. 409—410.

KONGO RIKISHI OF NANDAIMON

Owner : Todaiji monastery
Nara

On each side of the Nandai gate of the Monastery of Todaiji is a huge figure of a Rikishi, more commonly called *Niwo*. They were completed at the time of the restoration of the monastery in July A. D. 1203, and one (plate no. 409) is ascribed to the greatest sculptor of the age, Unkei. Its mate (plate no. 410) is supposed to have been made by Kaikei, who is known to have been his rival.

These are among the largest wooden statues in Japan, and, aside from their great spirit and masterful execution, are interesting from the point of view of technique. Obviously such a huge thing could not be carved from a single block of wood, but the joinery is so cleverly managed, and so in accordance

with the demands of anatomy and of stability, that these statues were used as models by after sculptors in this respect even when their work was not on such a colossal scale.

Plates No. 411—413.

HOSSO PATRIARCHS OF HOKUENDO

Owner : Kofukuji monastery
Nara

Of the many statues attributed to the master sculptor Unkei which are found scattered over Japan, these are among the few of which we can be absolutely certain. They were executed by him in 1208, and placed in the Hokuendo of Kofukuji monastery beside the main statue.

They are supposed to be portraits of the two Indian monks, Mujaku (Asamgha) and Seshin (Vasubandhu) who first taught the Hosso doctrines. The first figure (plates no. 411—412) is, however, supposed by some to represent Gensho (Hiuen Tsang) the founder of the sect in China.

In style these statues show something of the influence of Kokei, the father of the sculptor, as may be seen by a comparison of them with his statues of the six Patriarchs of the Hosso sect (plates no. 407—408), but they far surpass his work in accurate anatomy and in spirit and vigour.

There is also a curious feeling akin to the sculptures of the Nara period. The lines of the drapery have a remote suggestion of the clay Deva statues of Hokkedo (plate no. 226), just as the Yuima of Jokei (plate no. 416) echoes the *kaushitsu* Yuima of Hokkeji (plate no. 238). This may be accounted for by the fact that while the artists of the Fujiwara time at Kyoto had little reason to examine the Nara masterpieces of the Tempyo era, those of Kamakura were called to live at Nara for a long period during the rebuilding of the monasteries of Todaiji and Kofukuji, and thus were brought directly under their influence.

In this pair, however, we are at a loss to find any very close prototype for such treatment. It was probably an inspiration quite new to Japan, perhaps based on the portrait statues of the Sung period of which nothing now is left.

Plates No. 414—415.

THE TWENTY EIGHT ATTENDANTS OF KWANNON

Owner : Myohoin monastery
Kyoto

Of this group of twenty eight statues which surround the Kwannon of the Thousand Arms in the temple commonly known as Sanjusangendo we reproduce four, Baso Sennin, the old man holding a scroll, Taishaku with a mirror (plate no. 414), Makara the woman with hands clasped in prayer, and Garuda playing on a flute (plate no. 415).

It is recorded in a reliable source that these statues were originally made by Unkei, and that they were repaired by his son Tankei who laboured on them for six years and finally completed the work in the eightieth year of his age in 1251. In 1400 they were again repaired, and at that time lost much of their original spirit.

In spite of these vicissitudes, however, they do not lack nobility and interest. The technique is marvellous, and shows the scope of Kamakura art, which in the course of a single generation cast off the conventional bonds and blossomed with vigour and originality. These were in all probability the first representations in Japan of this subject.

Plate No. 416.

YUIMA OF TOKONDO

Owner : Kofukuji monastery
Nara

This statue is one of a trinity with Sakya in the centre and Yuima and Monju on either side. The inside is hollowed out according to the practice of the time, and covered with black lacquer on which appears in red the signature of Jokei the son of Unkei, and the dates March 26, 1196 for the beginning, May 15 for the completion of the carving, and "fifty days later" for the finishing of the color.

Though the technique of Jokei has not the dash and virility of that of Unkei, the dignity of this statue compares well with any work of the master or of his rival the great Kaikei.

In this plate the sage is seated on a finely proportioned *shumidan* on the front of which is a lion in relief. Behind is a screen draped with an embroidered

curtain. The whole is colored in full, and suggests, in the decoration and in the form of the *shumidan*, the beginnings of the Chinese forms of the Sung period.

Plate No. 417.

KONGO RIKISHI OF SAIKONDO

Owner : Kofukuji monastery
Nara

This pair of Kongorikishi, or Niwo, of which one is here reproduced, are now in the Saikondo of the monastery of Kofukuji. That the tradition which ascribes them to Jokei the son of Unkei is well founded seems to be proved by their similarity to his signed statue of Yuima in the same temple (plate no. 416).

Here is the very type and spirit of the Kamakura sculpture at its height. They express power without violence, they are finished without having become over delicate, and while they are expressed in terms of human anatomical forms they have a spirit entirely non-human.

True to the ideals of the times the color on the garments has assumed a new function beyond that of mere ornament which was so effectively carried out by the artists of Fujiwara. Here it is so applied as to accentuate the forms of the drapery, and has taken its proper place as an aid to sculptured lines. The designs are those which were becoming familiar to the Japanese of this time through the medium of the paintings of the Sung Dynasty of China.

There are documents which show that these statues were repaired in the year 1288 by Zenso and Kanjitsu, but the work seems to have been so skilfully done that they lost little of their character.

Plate No. 418.

SHOKWANNON

Owner : Kuramadera monastery
Kyoto

Under the left foot of this statue is the signature of Jokei and the date 1226. Only thirty years before this, Jokei, now an old man, had been at work on his great Yuima of Kofukuji (plate no. 416), but it is sad to see how the splendid restraint of Unkei and Tankei, and even of this artist himself, has already been

loosened and the ordered liberty of the early days of the school has given way to license.

The face has been humanized at the expense of divinity, and the head dress become exaggerated in height. Nevertheless, though much of the meaning has been lost from the old deep curves which marked the school in its early days, the craftsmanship is still that of a master, though of one seemingly content with his technical skill. The *kirikane* gold work is in delicate patterns of great elaboration, but no longer subsidiary to the sculptural lines.

From this time begins the stereotyped Bodhisatva form preserved through the Ashikaga period and even after.

Plate No. 419.

RYUTOKI AND TENTOKI

Owner : Kofukuji monastery
Nara

These lantern-bearing demons called the "Dragon Light" and the "Heavenly Light" respectively, are unique in Buddhist art. They are the only signed works remaining of Koben, the third son of Unkei and younger brother of Jokei, and bear the date A. D. 1215.

In style they show more resemblance to the brother than to the father, but they surpass his work in cleverness and freedom.

Already the artist, though confining himself to Buddhist forms, is emancipated from the old strict tradition of the depiction of the hierarchy. These statues were not meant for worship, though they were placed in a temple. They are almost humorous in conception, and show a playful fancy which would not have been possible a generation before.

The workmanship is masterly. One figure seems to be balancing the heavy lamp which bears down on his head, the other has braced himself at one side of his burden but propped his elbow on his body and brought his own centre of gravity directly under that of the lamp, while his other arm and tensely clenched fist are swung out as a make-weight on the opposite side.

Plates No. 420—421.

HACHIMAN AND JIZO

Owner : Todaiji monastery
Nara

This representation of the Shinto god Hachiman (plate no. 420) as a guardian god of Todaiji is especially interesting in the further attempt to remove it from the Shinto traditions by clothing it as a Buddhist monk bearing a staff. And yet there is something more than mere monkhood shown, for the divinity can not be mistaken, and is even more than that of a Buddhist saint.

Inside the body of the statue is the date December 27, 1201 and the signature of the sculptor Annnami Kaikei who was assisted in the work by twenty or more lesser Buddhist artists.

In plate no. 421 is seen a Jizo by the same master which shows the superb finish for which he was famous.

Kaikei was the fellow pupil of Unkei in the School of Kokei, and afterwards became his great rival. He departed less from the accepted Fujiwara traditions than did Unkei, and while his work was perhaps less strikingly original, it was more apt to express beauty and refinement.

Plate No. 422.

SAKYA

Owner : Rakando temple
Town ; Zcze
Prefecture ; Shiga

This statue is signed and dated by Kaikei October 12, 1197. The play of the curves, and the harmony of the planes is Kaikei's own, but there are differences between this and the other examples of his work (plates no. 420-421) which are proper to the difference in subject. This is the Buddha himself while the others are Bodhisatvas.

Plate No. 423.

TWELVE JINSHO

Owner : Kofukuji monastery
Nara

Of the statues of twelve deities attendant on the god Yakushi we reproduce

two. On the bottoms of these is an inscription which tells that the coloring was completed in the year 1207, thus proving our natural conclusion that they date from the early Kamakura period to be correct.

Although they show many of the characteristics which mark the work of the great sculptor of the times, Unkei, these are rather the hall marks of the period than any of his personal peculiarities. Already the Fujiwara conventions are loosened, and the strong and impressive manner that we have learned to associate with Kamakura is discernible. The marks of the Unkei school, deep cut draperies, crystal eyes, etc. are wanting, and the inference is that they are the work of contemporaries not allied with him, but of necessity influenced by his work and the forces of the age which moved him.

The head dresses of the statues, are unique, containing, as they do, figures of the twelve animals of the lunar calendar, a concession to the Chinese native practices.

Plate No. 424.

JIZO

Owner : Fukuchiin temple
Nara

This wooden statue is often supposed to be of *kanshitsu* construction because of the thick coating of lacquered jesso with which it is covered.

Within, it is inscribed with the names of Gyoyu, Aen, Rajen, and others, all unknown to us today, and the date 1263.

Though the statue is essentially of the spirit of Kamakura it would be easy to see that these sculptors were not of the traditional schools of Unkei or Kaikei, even if their names did not show this clearly enough.

The figure is of colossal size, and holds the staff in the right hand and the jewel in the left. Behind it is a great halo bearing the traditional thousand Buddhas.

Plates No. 425—426.

TAMAYORI HIMENO MIKOTO

Owner : Yoshino Takemikumari Jinsha
Village ; Yoshino
Prefecture ; Nara

This image of the mother of Jimmu Tenno is made of wood and fully

colored. It bears the date of October 16, 1251, and is clothed in the court costume of a lady of that period, an anachronism which is a striking proof of the disregard of conventions, whether artistic or sacred, which prevailed in the Kamakura times. The inflexible custom was always, and to a great degree is still, to make the Shinto deities in a form deliberately stiff and archaic. This one, however, we find most human and pleasing, and the sculptor, far from assuming an archaism foreign to his style, has lavished his whole art on sweeping draperies and graceful curves. Even the painted portraits of the ladies of the period, to which this figure may be compared, are no freer in their treatment of line or more gaily colored.

Plate No. 427.

PORTRAIT STATUE OF CHOGEN

Owner : Shunjodo temple
Todaiji monastery
Nara

The great monk whose portrait statue is shown here was the prime mover in accomplishing the rebuilding of the temple over the Nara Daibutsu after it had been burnt down in the Heike wars. Although the date and sculptor are not known, it can not have been made long after his death in 1195. In fact it is hard to believe that it is not an actual likeness, there is so much individuality and character in the shrewd old face.

It is sufficient proof of the reverence in which this great monk was held that there are several other statues of him in other parts of Japan, all dating from about the same period. One is at Amidaji in Mure Village in Yamaguchi, one at Jodoji of Onomura in Hyogo, and another at Shindaibutsuji of Awamura in Miye Prefecture.

Plate No. 428.

EMMAWO

Owner : Byakugoji monastery
Village ; Higashi Ichi
District ; Sokami
Prefecture ; Nara

In the Kamakura period the worship of Emma (Yama) the ruler of the

nether world was most popular, and many images were made. But as most of these were unsigned this one is of special interest as being inscribed with the name of Koyen and the date 1259. He was the son of Jokei the sculptor and thus grandson to the great Unkei. Compared with what we know of his father's work the Unkei tradition seems to have weakened in the third generation. The daring of Unkei and the nobility of Jokei are both wanting.

In the same temple are statues of the two Ankokudoshi, the children of darkness, which though unsigned seem more than likely to be the work of the same sculptor.

Of other statues of the same subject, that by Koyen at the temple of Ennoji in Kamakura is one of the finest.

Plate No. 429.

SHOKOWO AND GUSHOJIN

Owner : Ennoji monastery
Kosakamura
Kamakura

Shokowo is one of the ten Kings of Hades. Gushojin are the counterparts in the spiritual world of our mundane selves. We reproduce them here because they are the only works signed by Koyu and they show the tendency of the Unkei tradition as time went on. For though we know next to nothing of Koyu, his name and style show that he was a member of the house of the master Unkei and probably a cousin of the sculptor of the statue of Emma in Byakugoji monastery (plate no. 428).

The family tradition was kept in so far as freedom and spirited execution go, but the old grandeur is lost. The folds of the drapery already suggest the paintings of the period, and even show the late Sung influence, foreshadowing the decadent times to come when sculpture encroached on the province of painting.

Plate No. 430.

DAIBUTSU OF KAMAKURA

Owner : Kotokuin monastery
Kamakura

Of the colossal figures of the Buddha that were once famous in Japan, that

made by Taiko Hideyoshi in Kyoto has been entirely destroyed, that at the Todaiji temple of Nara has been much marred by the restoration of the head in later times, and that of Kamakura is the only one which remains intact.

According to the records the monk Joko started to gather subscriptions in the year 1238, and the casting was begun in 1252 by the master founder Tanji Hisatomo. The original designer of the model is unknown.

The temple which was erected over the statue was destroyed and has never been renewed, and thus the great image rears its forty feet in the air roofed only by the sky. It is seated on a lotus throne in the position attributed to Amida, and in its garden of blossoming plums and cherries is our most impressive example of the art of the Kamakura Period.

Plate No. 431.

DAINICHI

Owner : Kongosanmaiin temple
Koyasan

This is one of the five Buddhas in the Tahoto Pagoda on Koyasan, which without doubt were contemporary with the erection of the Pagoda, though the date seems to be nearer the middle of the Kamakura era than the beginning, to which it is usually ascribed.

This statue takes its place in the scheme of Kamakura development just before the statue of Monju (Plates no. 432-433) of Amano Hashidate, and in it, though not to such a great extent as in the Monju, delicacy and elaboration of detail are invoked to hide the rather meaningless lines.

Plates No. 432—433.

MONJU WITH ATTENDANTS

Owner : Chionji monastery
Village ; Yoshitsu
Prefecture ; Kyoto

At Amano Hashidate, one of the three most famous outlooks in Japan, in the temple of Chionji overlooking the sea, stands this group of Monju, mounted on a lion, crossing the ocean attended by the King of Udyana and Zenzaidoshi the boy novice. It was a group common in painting and sculpture in the Kamakura era (cf. the painting in the Kodaikan of Daigo, plate no. 450), and from

the style of this example we judge it to date from the closing years of that period.

It is profusely ornamented with *kirikane* and color laid on over designs embossed with a sort of jesso. The effect is extremely pleasing, but in comparison with a statue like that of Yuima in Kofukuji (plate no. 416) it will be seen that the lines have become nearly meaningless, and that the artist, as though conscious of his inability, has tried to cover his fault with a profuse decoration, graceful and delicate but little more.

Plate No. 434.

ELEVEN HEADED KWANNON

Owner : Hokongoin monastery
Village ; Hanazono
Prefecture ; Kyoto

The sculpture of the end of the Kamakura period is splendidly exemplified in this statue, which is made all the more valuable for purposes of study and comparison by the date, 1316, in red lacquer on the bottom. The inscription also adds that the ornamentation of the figure was not accomplished till three years after that time.

The flesh parts which are covered with gold powder instead of leaf, the highly colored robe with its circular patterns of lotus and phoenixes, and the beautifully elaborate halo of pierced gilt-bronze are all characteristics of the late days of Kamakura.

As to the technique of the sculpture, we find delicacy and great human charm, but none of the suggestions of divinity which the early sculptors know.

Plate No. 435.

PORTRAITS OF UNKEI AND TANKEI

Owner : Rokuharamitsuji monastery
Kyoto

It is not known how long after the death of these two great sculptors, father and son, master and pupil, their portraits were made, but by the technique and the workmanship it seems certain that it could not have been after Kamakura times.

Little is known of their lives except in connection with the few authentic

specimens of their work which have come down to us. The unconscious homage of their imitators of the period, and the innumerable works found scattered all over Japan which are ascribed to them are ample evidence of their greatness, even if we had no examples of what they did. They freed Japanese sculpture forever from the trammels of the worn Fujiwara traditions, and in the course of a generation and a half, revolutionized not only the technique, but the spirit of their art.

Plate No. 436.

PORTRAIT OF UESUGI SHIGEFUSA

Owner : Meigetsuin monastery
Village ; Osakamura
District ; Kamakura
Prefecture ; Kanagawa

There are few examples of lay portraiture in the Kamakura period which are as interesting as this of the founder of the Uesugi family who came to the city of Kamakura in the middle of the period of that name. The statue was made by the order of his descendant Norikata who lived from 1335 to 1394 and founded the monastery of Meigetsuin where he placed it.

A type of representation nearly allied to that of this statue and the Hojo Tokiyori of Kenchoji is seen in the pictured scrolls of the period, which are interesting to compare.

Plate No. 437.

AMIDA

Owner : Kwannonji temple
Village ; Tokiwa
District ; Kurita
Prefecture ; Shiga

With the increase in popularity of the Jodo ideal in the Kamakura period, the art of that time became centred about the worship of Amida. The earlier representations of the god are invariably passively seated in benign contemplation, but it is characteristic of Kamakura times to show him standing as prepared actively to bless and lead mankind to Paradise.

The beautiful figure in the style of Kaikei created in the Kamakura period

shows how the type became stereotyped later and lacked his gentle spirit and execution. The figure reproduced dates from the early Ashikaga period, and though it is far from having become the insipid thing we are so familiar with today, it shows that the evil influence has begun to work. Before long the proud old traditions of monasteries and of local schools became one dead level of uninspired mediocrity, till the image maker's boast was that he could produce figures all his life, and not change one detail from the required canon.

Plate No. 438.

DAINICHI KINRIN

Owner : Daigoji monastery
Kyoto

Though the artist of this painting is unknown, the period can be fixed with some exactness as that time when the Fujiwara traditions were fading before the innovations of Kamakura. The face has not the plumpness of the earlier period, and the proportions and spacing of the features show a distinct desire for the natural which a Fujiwara artist would have considered beneath his dignity to confess. *Kirikane* is now discarded in favor of gold powder applied like pigment, and the modelling of the drapery is confined to the borders of the robe, which are executed with a peculiar mannerism. The circular decorative spots on the garment, and the *svastika* forms of the elaborate background of the stuff are first seen at this date.

Plate No. 439.

GOHIMITSU

Owner : Daigoji monastery
Kyoto

Though not necessarily by the same hand as the painting of Dainichi (plate no. 438) in the same temple, this picture resembles it enough to point to a very decided local tradition and school of that temple. Several others from the same source and approximately of the same time further bear this out.

The painting shows the Dainichi attended by his four "Inner Bodhisatvas," and is executed with the utmost delicacy and beauty.

Plate No. 440.

HANNYA BOSATSU

Owner : Gokokuji monastery
Town ; Saitama
Prefecture ; Saitama

In the sutra box of Nanatsudera (plate no. 380) is an early example, comparable to this painting, of a representation of Hannya Bosatsu the guardian of the Daihannya sutra. The form, which was common at a later period, is of Sakya and the Sixteen Guardians of the Ashikaga era.

This, like the Dainichi Kinrin of Daigoji (plate no. 438), is outlined in the flesh parts with red lines after the manner of the earlier times, but the *svastika* forms, the round floral patterns, the use of ink and of jesso, and the forms of the lotus petals of the dais all show true Kamakura innovations.

Plate No. 441.

YELLOW KONGODOSHI

Owner : Onjoji monastery
Town ; Otsu
Prefecture ; Shiga

This form of the god attended by a rampant lion and a boar-headed figure was common in the worship of late Fujiwara and of Kamakura. Its technical execution shows the picture to be of the early Kamakura period though the design suggests Fujiwara.

Plate No. 442.

FUKUKENSAKU KWANNON

Owner : Kanchiin monastery
Kyoto

That this picture is of the early Kamakura period is shown by the interesting transitional manner of the workmanship. The flesh parts are rendered in gold paste as they were in Fujiwara times, but the *kirikane*, which is profuse, has lost the original curves, and in spite of the marvellous dexterity with which the network design is cut, it is applied to the drapery with a perfect disregard of the folds.

As being of a period only slightly after the painting of the Kwannon of the Sea (plate no. 357) it makes an interesting comparison with it.

Plate No. 443.

FUGEN AND JURASETSU

Owner : Joninji monastery
Village ; Tomikua
District ; Iwami
Prefecture ; Tottori

Fugen is shown surrounded by his ten attendants—the Jurasetsu (Rakchasi).

In workmanship the painting is in the style of the middle of the Kamakura period, one evidence of which is that the *kirikane* is used on the figures of the attendants as well as on the central deity.

Plate No. 444.

AMIDA OF THE MOUNTAINS

Owner : Konkaikomyoji monastery
Kyoto

In this plate is shown a three panelled screen of the Amida trinity, the centre of a triptych representing Heaven and Hell.

Traditionally ascribed to Eshin Sozu (964-1017), like most representations of this subject it is really of the Kamakura period, when the teachings of the Jodo paradise were extremely popular.

In the Fujiwara times the gold leaf was only applied to the drapery, and that of the central figure alone, the other golden portions being paste, but in this picture both the bodies and the robes of all three figures are rendered in this manner, and as a result the *kirikane* becomes more and more abundant as the natural decoration. It is cut in longer pieces, and the designs are noticeably more rectangular than the Fujiwara curves.

Plate No. 445.

TWENTY FIVE BOSATSU

Owner : Jofukuji monastery
Kyoto

The twenty five Bodhisatvas which compose this saintly chorus are rendered in a manner not unlike those of the Taema Mandara Scroll (plate no. 461), and the gold is employed much as it is in the Amida of the Mountains (plate no. 444), both of which considerations prove it to have been painted in the middle of the Kamakura period.

Plate No. 446.

SCREEN OF THE TWELVE DEVAS

Owner : Kyowogokokuji monastery
Kyoto

This pair of six-fold screens, of which a part of one is shown, were used in connection with the baptism in accordance with the secret rites of esoteric Buddhism, as was that of Jingoji (plate no. 447).

It appears to be the one referred to in the old records as having been made by Takuma Shoga in 1191. No particulars of the artist have come down to us, but the style suggests that it may well be the prototype of the work of the so-called Takuina school.

These Devas instead of being mounted on animals or seated on lotus flowers, as were those of the Jogan and early Fujiwara times, stand erect with a Sanscrit character over the head of each. From the Kamakura period on they are always represented thus, in accordance with a new interpretation of the esoteric canon.

The type which was probably introduced by this artist from the Buddhist paintings of Sung, has several other points of variance from the older representations of the same subject. The heads are large almost to the degree of being disproportionate, and the ornament of the draperies is white patterns on a black ground. The wash of color is of a most delicate tint, and the brush work shows a marked accentuation.

Plate No. 447.

THE TWELVE DEVAS

Owner: Jingoji monastery
Village; Umegahata
Prefecture; Kyoto

Like the paintings of the same subject in the possession of Kyowogokokuji (plate no. 446) already described, this series has been ascribed to Takuma Shoga, but from technical evidence we think with less reason. Perhaps another ascription to Choga is better founded.

Like those of the screen of Toji these figures stand erect and are associated with Sanscrit characters. But they are different in that the flesh parts are outlined in red and the drapery in ink, and that the brush strokes have none of the accentuation of the other.

The gradation of the color and the patterns on the drapery are departures from the Fujiwara manner, and the lack of *kirikane* in pictures so elaborate is another strong piece of evidence of their Kamakura origin.

These two screens show well the two branches of the Takuma school, one of which emphasizes line and the other color.

Plate No. 448.

PORTRAIT OF SHOTOKU TAISHI

Owner: Ninnaji monastery
Village; Hanazono
Prefecture; Kyoto

The Prince Shotoku, who was the central figure of the early days of Japanese Buddhism, has been an object of veneration ever since. He is depicted frequently, and there are many well known portraits of him from babyhood to full growth. The one here reproduced is traditionally supposed to show him at the age of sixteen in the act of offering incense in memory of the Emperor his father. The tradition that this picture is by Kanaoka is obviously at fault, for that artist lived in the Jogan period, and the portrait can not be earlier than Kamakura. The type to which it belongs was established by the monk painter Chinkai in the Fujiwara period, and in the grave wisdom of the young face is seen a likeness to the favourite of the day Monju, perhaps a conscious tribute to the saintly Prince. In manner the draughtsmanship is that of the Chinese Sung

Dynasty which we have come to associate with the Kamakura period in Japan. It is however radically different from the free portrait style of that period. The color, and the gold work of the shoes and the censer are applied on raised designs of jesso, a peculiarity of Kamakura times. The Fujiwara artists laid down gold leaf and painted designs in ink over it.

These peculiarities are so well developed in this picture that there seems little probability of its being older than the middle of Kamakura, however much tradition is to the contrary.

Plate No. 449.

JIZO

Owner: Kodaiin temple
Daigoji monastery
Kyoto

From the end of the Fujiwara period this particular manner of representing the god Jizo becomes the common one. He is shown with left foot down on the lotus, a staff in the right hand, and in the left a jewel from which issues a mist in which is seen the god saving mankind.

In this, a Kamakura work, the face has become lifelike, and the drapery is folded with apparent carelessness, the black border crossing and disappearing under the folds instead of forming a stiff pattern irrespective of the arrangement of the garment. The *kirikane* is characteristic of this period, for, when found at all, it is of extreme delicacy and arranged in geometrical patterns without curves.

Plate No. 450.

MONJU CROSSING THE SEA

Owner: Kodaiin temple
Daigoji monastery
Kyoto

This subject was prevalent in the Kamakura era in sculpture as well as in painting (see group from Amano Hashidate, plate no. 432), and this is a good example of the manner of that period although it has been attributed to Chinkai of Fujiwara times, who lived long before such work was possible.

Powdered gold and color pigments are applied over embossed jesso, and

the circular patterns and *svastika* fret are typical of the period and denote the beginning of the Sung style introduced from China.

The lion on which Monju is crossing the sea is led by the king of Udyana, accompanied by Zenzaidoshi and the monk Buddhapali.

Plate No. 451.

FUDO AND THE THREE DOJI

Owner: Gobojakujoin temple
Koyasan

This painting is interesting partly because the attendant boys are three when two is the rule, and partly from the fact that though undated it is a beautiful example of the art of the middle Kamakura period.

The common attribution to Gwanyo Shonin is as probable as any other could be, but there is no further evidence for the belief than that the manner of the painting corresponds with that of his lifetime and traditions.

The peony ornaments on the hem of the robe, and the gold pigment in place of the *kirikane* of an older age are both characteristic of Kamakura times.

Plate No. 452.

AIZEN MYOWO

Owner: Gokokuin monastery
Tokyo

This deity, the god of beneficence and fertility, was very popular in the Kamakura period.

The common attribution of the statue to Kose Aumi of the early Fujiwara times has no foundation, as it can not date from much before the first part of Kamakura. This is evident from the gold powder and the color laid on over embossed jesso, and from the peculiar gradation of the light blue of the robe. The *kirikane*, though common in the earlier period, was not used in conjunction with gold powder, nor was it applied with the peculiar delicacy which is shown in this picture.

Plate No. 453.
KOKUZO BOSATSU

Owner: Engakuji monastery
Kamakura

Kokuzo Bosatsu manifested himself in several localities in Japan. This picture is a representation of his appearance at Asakumayama in Ise. He is shown seated above the mountain, surrounded by a halo.

By the style of the painting we place it late in the Kamakura period, for though there is much of the Fujiwara tradition about the treatment, much that is entirely characteristic of the Sung Dynasty is superimposed on it. The crown is almost a reproduction in another medium of that on the statue of Monju in the Chionji monastery (plate no. 433), and the circular patterns of the ornament show new designs in an old convention. The clouds and dragons in gold paste are also truly Sung, as is the swirl of the flying drapery.

Plate No. 454.
PORTRAIT OF THE EMPEROR GOSHIRAKAWA

Owner: Myohoin monastery
Kyoto

This Emperor, who lived in 1126-1192, is a common subject in painting and sculpture, but no other representations of him that have come down to us are to be compared with this in virility. It seems to be contemporary with the work of the famous court poet and portrait painter Takanobu who was a favourite of the Emperor.

But compared with the portraits by Takanobu (plates no. 455-456) we find the technique and manner much more that of the true late Fujiwara time, and thus of a different school from him.

The birds and flowers and rocks depicted on the screen in the background have all the characteristics of proper Fujiwara painting, and even reflect the manner of the past Jogan period.

Plates No. 455—456.

PORTRAITS OF TAIRA NO SHIGEMORI
AND MINAMOTO NO YORITOMO

Owner : Jingoji monastery
Village ; Umegahata
Prefecture ; Kyoto

During the Fujiwara times portraiture was restricted in its subject to the depiction of great monks or court ladies, which formed a convention of saintly stiffness on the one hand and of an ideal feminine beauty on the other. But with the dawn of the Kamakura period, with its spirit of protest and its commanding characters, the warrior was portrayed for the first time, and though the workmanship was often conventional enough, the manner of portrayal was not fixed.

This movement was largely due to the work of Fujiwara Takanobu (1141-1204), to whom these pictures and two others in the same monastery are with much probability attributed. He is known to have served under the Emperor Goshirakawa, and to have been noted for his portraits.

The great Taira (plate no. 455) and Yoritomo (plate no. 456) the founder of the Shogunate were types of chivalry which fitted well the spirit of the age, and offered a new opportunity to the painter who was endeavouring to free himself from tradition.

Plate No. 457.

PORTRAIT OF THE EMPEROR HANAZONO

Owner : Myoshinji monastery
Village ; Hanazono
Prefecture ; Kyoto

This portrait of the Emperor after he had assumed the robe of a monk in 1335 bears the autograph of the Emperor Gohanazono who ruled a century later.

It shows that even at this late period there were still painters after the old court manner of the Fujiwara who continued to reject the Sung technique of grading the color of the flesh portions. There is a peculiar dignity in the somewhat stiff attitude, and in the angular rendering of the drapery which is humanized by the grace of the designs in silver paste on the robe.

Plate No. 458.

PORTRAIT OF DAITOKOKUSHI

Owner : Daitokuji monastery
Kyoto

In the Zen sect, where individual personality counted for so much, it was the custom to attach great importance to the portraits of the holy men of the sect taken from life and signed either by the sitters themselves or by some master spirit of the time.

Here is reproduced such a portrait of the monk Daitokokushi (1292-1337) who founded the Daitokuji monastery and was venerated by the Emperor Godaigo Tenno, who wrote with his own hand the eulogy which appears at the top of the painting.

Portraits of this sort, as a rule, showed the monk either seated in a chair, or were half length, the latter style being more used in Japan. This example is in the orthodox Chinese manner, but the execution leaves no doubt of its Jaganese origin, for the lines are slender and unaccentuated, and there is neither raised jesso work nor gradation of color on the flesh and drapery.

The name of the artist is not known, but it was undoubtedly drawn from life, and at a period not far from one owned by the same temple and inscribed by Daitokokushi himself in the year 1334.

Plate No. 459.

PORTRAIT OF ASHIKAGA YOSHIMOCHI

Owner : Jingoji monastery
Village ; Umegahata
Prefecture ; Kyoto

An inscription on this picture proves that it was painted from life, and that it represents the fourth Ashikaga Shogun who was in power from 1394 to 1422.

The ascription to the artist Fujiwara Yukihide is probably correct, as he was the head of the official school of Kasuga and court painter in the time of this Shogun.

In comparison with the portrait of the Emperor Gohanazono (plate no. 457) this picture lacks vigour and originality, but it is of no little interest as showing how the traditional attitude and rendering of drapery still clung on, for it is the

very last echo of the old school of court painters unaffected by the new influences.

Plate No. 460.

THE KONPON SCROLL OF KITANO TENJIN

Owner : Kitano Jinsha
Kyoto

The temple of Kitano Tenjin is a shrine to the memory of Michizane the famous minister of the early tenth century, and the scroll possessed by it is one of many which represent his life and after-manifestations on earth. It is especially interesting as being one of the earliest pictures which is human in subject and entirely apart from the sacred paintings produced up to this time. It is dated 1220, and the style is quite that which we associate with the period.

The scene shown is that of Michizane in exile weeping over the robe in the box before him, bestowed by the Emperor in the time of his favour at court. He is in a ruinous cottage, surrounded by his few faithful retainers.

Though the artist is commonly supposed to be Nobuzane, the celebrated court poet and portrait painter of the time, there is nothing to support this theory beyond that it is of his period.

The freedom of its drawing and the sense of the decorative value of composition make this the most remarkable of the many pictures dealing with the same subject. It is called the Konpon (original) scroll to distinguish it from the later scrolls of Tenjin.

Plate No. 461.

TAEMA MANDARA SCROLL

Owner : Komyoji monastery
Kamakura

The plate shows a passage near the end of the second of a pair of scrolls illustrating the weaving of the famous Taema Mandara, which is now preserved in the Taema monastery of Yamato. This was performed in a single night by the nun Honyo assisted by a divine being, and the subsequent translation of the nun to the paradise of Amida is shown.

Critics of the Tokugawa times ascribed the painting to the artist Sumiyoshi Keion, basing their belief on a sixteenth century inscription on the box. We

have no other mention of such an artist, but at the end of a roll of illustrated Inga sutra which resembles this drawing not a little, occurs the name "Keinin of Sumiyoshi" and the date of a Kamakura era. It is thought with much probability that the "Keion" of the box is the mistake of an early copyist who should have transcribed "Keinin", a character easily misread for it.

From the costumes of the figures, and from the use of gold dust on the clouds and on the edges of the halo, we cannot be far wrong in placing the date of the painting in the Kamakura period near the middle of the thirteenth century.

Plate No. 462.

BUGAKU

Owner : Kitano Jinsha
Kyoto

Tradition ascribes this painting, like so many others, to the brush of Mitsunaga a late Fujiwara artist. But the technique seems to be more that of the Kamakura times than he would have been likely to employ.

It is an example of marvellous group-drawing, combining, in true Kamakura manner, movement and individuality with a real sense of composition.

The picture, painted on silk in high color, shows a party of monks who have gathered under the cherry trees to solace themselves with music for the departure of spring, and dance the *Bugaku*.

Plate No. 463.

LANDSCAPE SCREEN

Owner : Jingoji monastery
Town : Umegahata
Prefecture : Kyoto

This six-fold screen, like that of Kyowogokuji (plates no. 373—374), is used on the occasion of baptism with the secret esoteric rites and the worship of the Mandara.

The subject is a hunting scene with various palace buildings in the background. The fact that it is a depiction of a purely Japanese scene instead the classic Chinese, shows a decided movement of the character of the Kamakura age, but the workmanship is clearly Fujiwara in manner as is seen by the drawing

of the waves.

Archaeologically it has an added importance as showing the architectural styles.

Plate No. 464.

ANIMAL SCROLL

Owner : Kosanji monastery
Village ; Umegahata
Prefecture ; Kyoto

Of the famous four rolls of animal caricatures three are now in existence, a part of one of which is here reproduced. The attribution to the monk Toba Sojo has no foundation, and the other work extant which is said to be by him (cf. Shigisan scroll, plate no. 375) is certainly by a different hand.

At the end of the picture is an inscription bearing the name Takemaru and the date 1253. This may be the name of an unknown artist, or merely that of a former owner.

The subject is a spirited series of animals acting the parts of men, and has been supposed to be a caricature of the famous sects and temples near Kyoto, the stag representing Kofukuji and Kasuga, the monkey Eisan.

It has been suggested with much probability that the artist was a monk of the school of Kosanji which was a powerful monastery in the days of Kamakura, and remarkable for an artistic tradition peculiarly its own. At any rate the drawing is that of a master, and if this is the sort of thing which he drew in his lighter moods his more serious work must have been of great importance.

Plate No. 465.

NOE HOSHI SCROLL

Owner : Koryuji monastery
Village ; Uzumasa
Prefecture ; Kyoto

The monk Noe of the Todaiji monastery died in 1243, and this scroll, which depicts his journey to the nether regions where he went to teach the Hannya Sutra to Emma Wo, is supposed to date from shortly after that time, probably middle or late Kamakura.

Though only a fragment remains, there is quite enough to show the well developed draughtsmanship and the ease of delineation of the Kamakura period. The manner of the technique is similar to that of the Kegon Scroll (plate no. 466) which must have been made about the same time as this work.

The architecture of Hell is depicted as an interesting form based on the Sung style, a hint worthy of study when we have so little material on which to base our knowledge of that art in China itself.

Plate No. 466.

KEGON SCROLL

Owner : Kosanji monastery
Village ; Umegahata
Prefecture ; Kyoto

The names of Nobuzane and Mitsunaga are associated with these pictured rolls, but there is no proof that either of them had anything to do with them. The date can not be far from the middle of the thirteenth century.

Originally the set, from which we reproduce one small section of a single roll, consisted of six—two representing the adventures of Gengyo, and four those of Gisho, monks who set out from Corea to bring back the tenets of the Kegon sect from China. In the course of ages these rolls were much damaged, whole sections being lost, and in the repairing process the scenes became so mixed that it is impossible to follow the stories of the two travellers with any lucidity.

As we have had cause to notice before, the Kamakura period, in which these rolls were painted, was a time of great artistic freedom. Painters were no longer confined to representations of the gods, and in such semi-religious works as the present, the tone was often rather romantic than religious. The drawing too, will be seen to be simple and fitted to illustration. The depiction of Chinese road and village scenes is remarkable, and makes us inclined to believe that the painters had something more than the accounts of contemporary travellers to guide them. Perhaps there were Corean or Chinese pictures from which they drew their local color.

Plate No. 467.

SCROLL OF KITANO TENJIN

Owner : Kitano Jinsha
Kyoto

This life of Michizane is written and illustrated in the form of three rolls, of which one has been lost. Tradition ascribes it and the famous scroll known as "Tengu Zoshi" to Tosa Yukimitsu of the Ashikaga period, but it is pretty safe to date them both at least a century and a half before his time, and 1296, the date of the Tengu Zoshi, can not be far wrong for this as well. The characteristics of the Fujiwara schools of painting may be found clearly felt even to this date.

It is of interest to compare this with the Konpon Scroll in the same temple (plate no. 460), both for points of likeness and of difference.

Plate No. 468.

IPPEN SHONIN SCROLL

Owner : Kankikoji monastery
Kyoto

Ippen Shonin (1239-1289) became a monk of the Jodo sect at the age of seven, and having founded a sub-sect called Jishiu which he taught over the length and breadth of Japan, ended his wanderings in Hyogo. He was familiarly called "Yugyo Shonin"—the wandering abbot. The part of the scroll here represented is chosen from one of twelve which Shokwai, Ippen's pupil, caused to be painted to perpetuate his master's memory. The inscription shows that it was completed on August 21, 1294, and that it was the work of the artist Eni.

Both in subject matter and in method of treatment, these scrolls differ from the other *makimono* of the time. Instead of paper, which was the common form, they are painted on silk, and instead of the usual scenes of court or monastic life, the familiar country-side is the subject, with the monk preaching through the land.

Though the life of the artist is not known apart from this work, he must be ranked among the masters of the period, for he gave landscape painting an onward impetus, or rather what is more, he defined it as an art apart, with rules and canons of its own.

Plate No. 469.

MATSUZAKI TENJIN SCROLL

Owner : Matsuzaki Jinsha
Town ; Bozu
District ; Sawa
Prefecture ; Yamaguchi

This is another form of the Tenjin Scroll in six parts. The first five follow the events shown in the Konpon Scrolls, but the sixth has special reference to the Matsuzaki Jinsha where it is preserved. The date at the end is 1314 which makes it the third of these important sets.

The section chosen for reproduction is the parting of Michizane from his beloved red plum tree, and it shows well how the Tosa convention has crystallized. That the great importance of the tree may not be mistaken it is shown out of all proportion to the human figures, with blossoms embossed on a jesso ground that cannot well be overlooked.

There is in existence another Egara Tenjin scroll bearing the signature of Fujiwara Yukinaga, and the date 1319, which it is interesting to compare with this.

Plate No. 470.

HONEN SCROLL

Owner : Chionin monastery
Kyoto

This life of the great founder of the Jodo sect was painted in forty eight parts, significant of the forty-eight vows of Amida, by the wish of the Emperors Fushimi and Gofushimi whose autographs are written on them.

The ascription to Tosa Yoshimitsu is probably only partially true, as so gigantic a work could hardly have been accomplished by one man, and indeed internal evidence shows the hands of several different artists. The calligraphy corresponds with that of the late Kainakura period, probably during the last decade of the fourteenth century.

Of the forty-eight rolls the first two are by far the best, and we reproduce a scene from the first showing the birth of Honen. The interior is typically Fujiwara in arrangement, and the group of expectant ladies very expressive.

The composition and the types of the faces are, by the time of this painting, fully formalized, and will be seen to be akin to those of the Matsuzaki Tenjin

Scroll (plate no. 469), which thus makes them the forerunners of what developed later into the Tosa style. Later a printed reproduction of this was published in color.

Another scroll of the same subject is kept as a national treasure in the Taema monastery.

Plate No. 471.

ISHIYAMA SCROLL

Owner : Ishiyama' monastery
Village ; Ishiyama
Prefecture ; Shiga

This set of rolls was evidently begun at the close of the Kamakura period and continued into Ashikaga. In all there are seven parts showing the miracles of Kwannon at Ishiyama. They are by various hands. The first three seem to be by a single artist and the fourth and fifth by another, while we find that Matsudaira Sadanobu, a late Tokugawa minister, ordered Tani Buncho to paint the last two after the style of the originals.

We reproduce here a scene from the second roll showing a travelling party crossing the Osaka Pass in winter. It is interesting, but in comparison with the work of the Kamakura period it will be seen how little the artist understands the decorative possibilities of grouping. His figures, however well rendered, are but individuals without relation either to each other or to the picture as a whole.

Plate No. 472.

YUDZU NEMBUTSU SCROLL

Owner : Seiryoji monastery
Village ; Saga
Prefecture ; Kyoto

Yudzu Nembutsu is one form of the worship of the Jodo sect founded on the belief that the united prayer of congregations is more effective than the supplications of single individuals. It was founded by Ryonin who lived in the latter part of the Fujiwara period, from 1072 to 1132. The sect gained much influence in Kamakura times, and in this scroll, which dates from just after that period, we find Ryochin depicting the life of the founder. Not only did he present this to the monastery of Seiryoji, but he gave rolls on the same subject

to each of the principal monasteries of the sect throughout the provinces of the empire.

The story is divided into two parts and dated at the end 1390 and 1414. On one of the other rolls that he distributed is found the date 1384, showing that the work was spread over a period of years which included the end of the Kamakura period and the beginning of the Ashikaga.

The writing in connection with the illustrations is of interest historically, for, like the scrolls of Ishiyama and Honen, they were autographed by great lords both temporal and spiritual, princes of the blood, and even Emperors.

The artists of this set were Rokkaku Jakusai, Fujiwara Mitsukuni, Awada-guchi Takamitsu, Kasuga Yukihide, Tosa Yukihira and Nagaharu whose names are all inscribed on the back.

In execution, such *makimono* have become rather stereotyped. The mountains are a lapis lazuli blue on a gold ground, and the foliage is the traditional emerald of the Tosas.

The section chosen for reproduction is the scene of Ryonin's early life in the Bessho of Eisan.

Another set of the same subject attributed to the artist Tosa Mitsunobu is preserved at Zenryuji as a national treasure.

Plate No. 473.

INLAID DESK

Owner : Todaiji monastery
Nara

Work such as this on the desk or stand here represented began in the Fujiwara times, but the proportions of this example are ample proof that it was made in the Kamakura period.

The floral pattern of inlaid mother-of-pearl on the top and legs is quite of the workmanship of earlier times, but the forms of the curves have already assumed a Kamakura tendency, and the proportions of the whole are those of the architectural bracket shapes used on the temples.

The builders and cabinet-makers of the period were especially successful in making slender shapes full of grâce, which lost nothing of the strength of the early construction.

Plate No. 474.

LACQUER WRITING BOX

Owner: Tsurugaoka Hachiman Jinsha
Kamakura

Temple tradition ascribes this box to the time of the Emperor Goshirakawa, who is said to have bestowed it on Yoritomo, the first Kamakura Shogun. Although there is no literary evidence of this it seems most probable, for, at the time from which it evidently dates, the new city of Kamakura was not more than a camp, while in Kyoto the Fujiwara traditions of art and crafts were still lively.

In construction and design, however, this box shows certain departures from the *maki-e* of the past. Instead of the aventurine lacquer being scattered on a black background we find it covering the entire ground, and instead of the mother of pearl inlay being cut with exactness to the form required, it is sawn out only approximately, and the outlines laid on over it in lacquer. The chrysanthemum design is common enough before this, but always treated conventionally. Here is an early example of the pictorial treatment, and the design has become something very like an actual scene from nature without losing in the least its decorative quality or its fitness for the medium.

Plate No. 475.

LACQUER TOILET BOX

Owner: Mishima Jinsha
Town: Mishima
Prefecture: Shizuoka
Contents: mirrors, combs, pincers, ear-spoon,
rouge plate, eye-brow pencils.

One of the traditional offerings to a Shinto deity, this particular toilet box is of interest as an early example of the lacquer technique of Kamakura times, which seems to have kept pace with painting and sculpture in the introduction of technical and artistic improvements. Indeed the so-called lesser arts borrowed much from the others, and this box shows a striking resemblance to the illustrated scrolls of the time.

An advance has been made from the *maki-e* of the Fujiwara period in the background which is evenly coated with gold instead of being mottled on black.

The powder and the leaf were from this time on made with much more skill, so that more delicacy was attainable, and it became possible to build up a relief work in paste. The design reminds us of the gorgeous plum tree in the Matsuzaki scroll (plate no. 469), which is dated 1314, probably not far from the time of this box.

Plate No. 476.

THREE SWORDS

Owner: Itsukushima Jinsha
Town: Itsukushima
Prefecture: Hiroshima

Swords have been offered to the Shinto deities from the earliest known times until the present, often accompanied by votive suits of armour, bows, and horses with their trappings.

The three swords shown on this plate were offered at the shrine of Itsukushima during the middle of the Kamakura period. They are beautiful examples of the adequate treatment of sword furniture, which during the Fujiwara period was exquisite but hardly warlike, and by the Tokugawa times had become little else than an excuse for the display of rich materials and clever workmanship.

The metal tips and fittings of these scabbards are finely chased with designs of peonies, storks, and pines which suggest the technique of the gold lacquer of the period.

Plate No. 477.

BRONZE VAJRAS AND BELL

Owner: Itsukushima Jinsha
Town: Itsukushima
Prefecture: Hiroshima

Vajras and bells such as those of the set represented were used in Japan from the Jogan period when the esoteric doctrines were brought from China, but for some time the Chinese convention in form was retained with remarkable persistency. In these, however, which date from the early years of the Kamakura period, the true Japanese feeling for form and decoration is apparent.

Plate No. 478.

GILT BRONZE RELIQUARY

Owner: Saidaiji monastery
Village: Fushimi
Prefecture: Nara

The worship of relics of the Buddha became increasingly popular in the Kamakura epoch with the rise of the Vinaya sect under Eison the great abbot of Saidaiji. It was an attempt to return to the original Buddhism of the past, and in its disregard for later traditions was quite in keeping with the spirit of the age as shown by the innovations in painting and sculpture.

For this reason we find the monastery of Saidaiji rich in reliquaries of various forms, from which we have selected one of the choicest for reproduction.

It consists of a crystal chalice contained in a delicately wrought gilt-bronze cup with a dome shaped cover. This was set in an open work lantern designed with dragons and flowers, and topped by the sacred jewel. Nothing could show better than this example the height to which Kamakura metal work had risen by the year 1282, from which this reliquary dates.

Plate No. 479.

KARAKURA

Owner: Tamukeiyama Jinsha
Nara

The name *Karakura* (Chinese saddle) appears first in the early part of the tenth century applied to the horse furniture introduced from China during the Tang Dynasty as a prescribed court form. We owe its later conservation to the fact that such saddles as are here represented formed part of the Shinto faith, and were used to deck the sacred horses on festival occasions.

While the form and ornamentation are probably quite those of the earlier days, the materials suffered certain changes as they were put less and less to actual use. Thus in the plate we find a shape used for many centuries at the Todaiji temple at Nara, but the date on the saddle-back proves it to have been made in Kamakura times. The saddle flaps, originally of stuff or leather, have stiffened into metal embossed with peacocks, strips of bronze evidently meant to be of softer stuff hang on each side tipped with bells, and the reins have become clumsy with large gilt-bronze ornamental discs. A chanfron

covers the horse's face. On the crupper, which ends in a brocaded bag for the tail, is a large ornament in the form of a sacred jewel.

Plates No. 480—481.

TRAVELLING SHRINES

Owner: Kumano Hayatama Jinsha
Town: Shingu
Prefecture: Wakayama

The *Mikoshi*, or palanquin, (plate no. 480) is carried through the streets in the annual festival of the Hayatama Temple and probably dates from the late part of the Kamakura period. It is very ornate with lions and other figures in relief, and topped by a phoenix.

The other shrine (plate no. 481) which is surmounted by dragons and placed on the deck of a boat, is towed every year at the head of a flotilla of festive craft off the coast of Shingu. On the boat is the figure of a boy rowing. It dates from the year 1391 in the Ashikaga period.

Plate No. 482.

THE FIVE PATRIARCHS OF THE JODO SECT

Owner: Nisonin monastery
Village: Saga
Prefecture: Kyoto

When Shunjobo Chogen, the restorer of the Todaiji Daibutsu temple, journeyed to China in 1167, Honen Shonin, the founder of the Jodo sect in Japan, requested him to bring back with him portraits of the five Chinese patriarchs of the sect. It is recorded that Chogen was successful in his search, and that this is the picture which he brought back. It is in the style of the Southern Sung Dynasty, and seems to be about contemporary with the monk's visit.

The five patriarchs are seated in chairs attended by four monks standing. The red robes and the circular gold ornamental patterns are characteristic of Southern Sung, but the whole is of a somewhat subdued color in comparison with the Five Hundred Rakan of Daitokuji (plates no. 483-484) and may be of a slightly earlier period than they.

Plates No. 483—484.

FIVE HUNDRED RAKAN

Owner : Daitokuji monastery
Kyoto

We have here reproduced one picture from a set of one hundred, each representing five Rakan (Arhat). Of the ninety four pictures remaining of this set, eighty-two are in the temple of Daitokuji monastery, ten are in the Museum of Fine Arts in Boston, America, and two are privately owned.

From inscriptions on some of the paintings we find that the popular tradition which attributes them to Riryomin (Li Lungmen) or Zengetsu (Tan Yuez) is unfounded. They were painted in 1178 for the Eanin temple (Huian Yuan) of Min Shu (Ming Chou) by the artists Shukijo (Chou Chichang) and Rinteikei (Ling Tingkuci), and the funds were raised by the monk Gisho (Ishao).

On reaching Japan the pictures became the property of the Hojo family and were placed in the monastery of Jufukuji at Kamakura. When Taiko Hideyoshi conquered this powerful family, he removed the pictures as an offering to the Daibutsu which he was erecting at Kyoto, whence they came to the Isshiin temple of Daitokuji monastery.

It is easy to tell the draughtsmanship of the two artists apart, and we find Shu on the whole the less skilful, though the whole set is of an exceptionally high level and among our best existing examples of Southern Sung painting. The color seems to have been laid on by several hands of differing skill and manner, the pupils of the two masters being probably employed to do this.

The manner of laying color on high decorative bosses of jesso, and the shading of the flesh were details adopted by the Japanese painters of the Kamakura era, who must have had access to many such religious paintings brought over from China by returning monks.

Plate No. 485.

PORTRAIT OF AMOGHA VAJRA

Owner : Kosanji monastery
Village : Umegahata
Prefecture : Kyoto

According to Chinese history, Amogha was an Indian monk who came up to China during the Tang Dynasty in 719. He invented a new alphabet for the

transliteration of Sanscrit and favoured the introduction of esoteric Buddhism throughout the Empire.

In this portrait, which is probably of the period of the Northern Sung Dynasty and based on an earlier picture, the monk is seen tonsured, seated in a draped chair, holding the wheel of the law. In the upper right hand corner of the painting is a signature "Cho Shikyo (Chang Szukung) of Sung" a name which does not occur in any of the Chinese records, and is unmentioned in Japan until the catalogue made by Soami for Yoshimasa. From its position and wording it is thought not to be genuine.

Plates No. 486—487.

KUJAKU MYOWO
Owner : Ninnaji monastery
Village : Hanazono
Prefecture : Kyoto

That this painting is a Chinese work of a period not later than the last part of the Sung Dynasty is evident. But it is difficult to imagine where such a thing could have been produced in that age, for we are accustomed to think that the esoteric ritual (and this is essentially a figure of the pantheon) was lost with the decline of Tang and the rise of the Yuan Lamaism.

In treatment it is quite different from the orthodox representations of the Mandara. The forms of the clouds and the draperies seem to be the immediate forerunners of the later Lamaist paintings of Yuan and even Ming. But the peacock, so realistically drawn, on which the deity is throned, is reminiscent of the bird and flower painters of the first part of Sung.

Plate No. 488.

TAIGENSUI MYOWO

Owner : Seinanin temple
Koyasan

This deity, associated with war, is one of the manifestations of Sakyamuni, who is shown in the picture above the Taigensuimyo, surrounded by a halo. The style is that of the late Sung Buddhist school continued into the early part of the Yuan Dynasty when the esoteric rites of Lamaism began to come in to China and bring with them representations, of which this is one of our earliest

examples.

On an old copy of this painting there is an inscription which says that the original was by Rikuwo Saburo, an artist of whom we have no mention except in the catalogue made by Soami.

Plate No. 489.

YUIMA

Owner : Tofukuji monastery
Kyoto

The style of this picture, which is painted in lightly graded ink strokes on silk, shows the outcome of the style of that school known as the "artists in white", of whom Riryomin (Li Lungmen) was a fine example. Another of the same subject and much in this manner is in the possession of the Marquis Kuroda.

Plate No. 490.

PORTRAIT OF MUJUN

Owner : Tofukuji monastery
Kyoto

This portrait of the Zen Monk Mujun who lived in Kinsan (Chinshan) monastery near the Yangtse, in the days of the Southern Sung Dynasty, was painted at the request of Shoichi Kokushi who travelled to China in quest of the doctrine. The portrait is autographed by the master himself, and dated midsummer 1238.

Like the portrait of Daitokokushi (plate no. 458) this painting probably had great influence on the Zen portrait painters of the next generations. In it are all the traits of the painting of the late Sung Dynasty, especially of the style which prevailed in the East Yangtse provinces. The gradation of the flesh tones, the use of jesso, the patterns on the robe and the realistic treatment all make this clear.

Plate No. 491.

SIXTEEN RAKAN

Owner : Kodaiji monastery
Kyoto

One of the results of the extraordinary increase of power in the Zen sect of later Tang times in China, was the desire for expressing individuality, which showed itself in Buddhist art for the first time. From this cause the depiction of the Rakan (Arhats), the holy men who had attained Buddhahood by their own exertions, became a favourite subject both in China and in Japan.

Originally the Rakan were shown as ordinary holy men with nothing in particular to make them remarkable, but the monk Zengetsu (Tan Yueh) who lived between the fall of the Tang Dynasty and the rise of Sung, created a new type which was suggested to him in a dream. From this time on, the forms were grotesque, with huge malformed heads, long ear lobes dropping to the shoulders and enormous chins. It was an attempt to show the superhuman by a quaintness which should be neither god-like nor human.

The set, one of which is here reproduced, was brought from China in 1211 by Shunjo a monk of Senyuji, and has always been attributed to Zengetsu with no stronger evidence than the fact that they resemble the descriptions of his work. They are extremely quaint, but do not lack for power and real merit.

Plate No. 492.

SIXTEEN RAKAN

Owner : Shokokuji monastery
Kyoto

Of the several manners in which the Rakan were represented, one showed them as Indian monks and another as Chinese. The two schools of Cho Shikyo (Chang Szukung) and Riku Shinchu (Lu Hsinchung), examples of which were brought from China in great numbers during the late Kamakura and the Ashikaga period, favoured the latter type.

This picture is signed by Riku Shinchu on the stem of the bamboo behind the boy. There is a further piece of evidence as to the date, for the name of the place where he worked is written "Ching Yuanfu," a form only used from the year 1195 till the close of the Southern Sung Dynasty less than a hundred years later.

In the Chinese art-histories there is no mention of the name of this artist, and perhaps he was not considered of much importance by the Sungs though Soami mentions him among the great masters. Probably the reason that so many examples of his work came over to Japan is that he lived in what is the modern town of Ningpo, which was then an open port for Japanese trade. We have several sets of the Kings of Hell signed by him, the one preserved at the Honenji monastery of Sanuki being well known.

It is evident that he was a better painter of figures than of landscapes, which latter had already been differentiated as a special form of art. His work can be taken as an ordinary representation of a great period.

Plate No. 493.

SIXTEEN RAKAN

Owner : Kenninji monastery
Kyoto

Of this set we reproduce one, a Rakan holding a pagoda. The type is distinctly different from that drawn by Zengetsu, Cho Shikyo or Riku Shinchu. By the subdued color and the general manner they seem to be of the type which originated in the Northern Sung Dynasty and spread to the Southern Sung, continuing into early Yuan times. The signature of Ryosen has been the cause of much controversy about the identity of the artist.

Plate No. 494.

SIXTEEN RAKAN

Owner : Zenrinji monastery
Kyoto

Of this set of sixteen pictures two are shown. They are in color and painted on silk. The style is that of the Southern Sung Dynasty, but it is apparent that they are Japanese work of the end of the Kamakura period.

The color scheme is interesting but the pronounced emphasis of the brush strokes gives a rather coarse effect. They are remarkable as showing a different type of Rakan painting from that which we have seen before.

Plate No. 495.

TEN KINGS OF HELL

Owner : Daitokuji monastery
Kyoto

This subject was a very popular one in the Zen monasteries along the Yangtse river, and in the paintings made there, of which this is an example, the Japanese of the Kamakura times found their prototypes for the Chinese figures with trailing robes and long streamered hats already seen in the scrolls of Kegon (plate no. 466) and of Noe Hoshi (plate no. 465).

The stronger gradations of the flesh and the brighter colors in this picture are probably to be explained by the fact that it was meant to be seen and explained from a distance.

It was from such work as this that the picture of the Ten Kings of Hell in the Nisonin temple (plate no. 496) took its origin.

Plate No. 496.

TEN KINGS OF HELL

Owner : Nisonin monastery
Village ; Saga
Prefecture ; Kyoto

In the account of the painting of the Ten Kings preserved at the monastery of Daitokuji we have already spoken of the Buddhist painting of the Southern Sung Dynasty of China. That examples were prevalent in Japan is shown by their strong influence on the religious art of the Kamakura and Ashikaga periods. Here is shown a typical example of that influence, for it will be noticed that the Kings and spirits are in the orthodox Chinese manner, while the other figures—men with top knots and women in scarlet skirts—are quite Japanese. This comparatively intimate treatment of the subject was probably very effective at the time, and in the abandonment of the classic manner there is something peculiarly in accord with the new spirit of the Kamakura times.

The drawing, the silk on which it is painted, and the high coloring, all show that the picture dates from the last part of the Kamakura period.

Plate No. 497.

KWANNON OF THE WILLOWS

Owner : Daitokuji monastery
Kyoto

This painting like so many other important Chinese pictures is commonly attributed to Godoshi (Wu Taotzu), and is so called by Soami in his catalogue. However, we find paintings of this style dated the last part of the thirteenth century in the Yuan dynasty, and can not believe this earlier than late Sung.

The god Kwannon is sitting on a rock in the Potala mountain, by the grove of purple bamboos. Near by stands a vase with a spray of willow, from which the picture gets its name. Below are the Dragon Kings of the sea in attitudes of adoration.

Plates No. 498—499.

SAKYA AND FUGEN

Owner : Nisonin monastery
Village ; Saga
Prefecture ; Kyoto

Of these three paintings of the Sakya trinity Sakya and Fugen alone are shown. There is a great change here from the old traditions of Buddhist art. Stiffness is gone in the desire for the natural. Even the old frozen gestures of the hands with their centuries of mystic meaning behind them are drawn with a new spirit. There is great delicacy and grace, but none of the noble repose which the elder artists achieved.

Desire for rich ornament has brought about a change in the robing of the figure, which now appears clad more in the manner that we associate with the Bodhisatvas than with the simplicity of the Buddha himself.

The Fugen is clothed completely and resembles the Kwannon of the Willows (plate no. 497) in this particular. In the color and designs on the hem of the robe are seen the characteristics of late Sung.

Plate No. 500.

CARVED LACQUER TRAY

Owner : Korinji temple
Daitokuji monastery
Kyoto

This tray bears the name of Chosei (Chang Cheng) delicately incised on the bottom. He and his rival Yomo (Yangmo) are known as the masters of carved lacquer work in the Yuan dynasty, and this design of jays and flowers is a good example of the gentleness of his curves. Yomo's work was characterised by sharper outlines and less modelling.

The technique of the art is a very difficult one. First many successive layers of lacquer are laid down and polished, sometimes black alternating with the usual red, then the carving is done with small knives and gravers. The material is so tough and brittle that any freedom of stroke is difficult to obtain.

Chosei's very control over his medium, which gave his work the look of being executed in wood, gave rise to a method in the Kamakura era of first carving the design in wood and then lacquering it thickly. The technique of Yomo would, however, have been practically impossible to imitate in this way.

In his catalogue Soami mentions the artist of the piece reproduced as the greatest master of his time in China.

Plate No. 501.

WOODEN ALTAR

Owner : Kenehoji monastery
Kamakura

The form of the altars introduced by the Zen sect, which became common in the Kamakura era, was different from that of Fujiwara times in being lower and in lacking the profuse decoration of inlaid mother-of-pearl so popular before. This form, called *shumidan*, is so named from the mountain Sumeru, which supports the world, the shape of which is supposed to be suggested by the altar. The ornament centred about the middle panel of the face, which, like the one here shown, was generally a carving in relief. The old embossed metal panels of leaf-like outline were discarded with the angles and braces of gilt-bronze, and the inlay.

This example is one of the earliest known, as it dates from the building of

the temple in the thirteenth century. The panel is of *Kamakura bori*—carved wood coated with black and red lacquer.

INFLUENCES IN THE ASHIKAGA PERIOD

Plate No. 502.

LOTUS AND HERONS

Owner : Chionin monastery
Kyoto

Of this pair of paintings we show but one. They are supposed to be by Joki (Hsu Hsi) a celebrated painter of the Five Dynasties, but there is little on which to base this theory except the popular belief. To us they seem to have more of the character of the work of the Sung period when artists delighted in the natural treatment of just such subjects as this.

The color is full and yet delicate, and the drawing decided and vivid as the arrangement demands. In later times this strength was emphasized to coarseness, and vigour became brutality.

Plate No. 503.

A ZEN DISCUSSION

Owner : Nanzenji monastery
Kyoto

Though the signature of Bakoken (Ma Kunghsien) the uncle of the famous Baen (Ma Yuan) is on this painting, the style of the calligraphy is not that usually associated with the period and some doubt has been cast on its authenticity. However this may be, it is a great specimen of the ink work of the Southern Sung Dynasty, and by the "snapped twig" brush stroke it is recognizable as of the school to which Bakoken belonged.

The subject is a scene between the Zen philosopher Yakusan (Yoshan) and Riko (Li Ao) the celebrated statesman. It is a wonderful expression of the Zen directness and simplicity. Yakusan is seated in a bamboo chair behind a massive stone table on which is a spray of plum in a vase, and has raised one bony hand to emphasize a point, while he grips the arm of his chair with the other. In front of the table in an attitude of respectful consideration is the statesman. Over their heads is a gaunt pine, and beyond them a curious suggestion of desertion in a broken down fence of bamboo.

Plate No. 504.

SUMMER LANDSCAPE

Owner : Kuonji monastery
Village ; Minobu
Prefecture ; Yamanashi

The Konchiin temple of Nanzenji owns a pair of landscapes representing Winter and Fall ascribed to the Emperor Kiso (Hui Tsung) the royal artist of the Sung Dynasty of China. This landscape of Summer seems to have belonged to the same set, which probably showed the four seasons, of which, if this be correct, Spring alone is lacking.

The picture bears three seals, all evidently of past owners. Two are Chinese, and one that of the Shogun Ashikaga Yoshimitsu, a great amateur whose collection is famous. In the catalogue by Soami, mention is made of what seems to be this set, but the artist is mentioned as Ko Chokusu (Hu Chihfu) of Sung and it is not known where the attribution to the Emperor Kiso originated.

The manner seems that of the Sung period, and combines great feeling with simplicity and directness. It is painted on silk with delicate tints.

Plate No. 505.

LANDSCAPE

Owner : Kotoin temple
Daitokuji monastery
Kyoto

Of this set of ink landscapes painted on silk we reproduce one. They have long been ascribed to the artist Godoshi (Wu Taotzu) of the Chinese Tang Dynasty, but with little reason as they are almost certainly of Sung workmanship. All the characteristics which we have learnt to associate with Sung are here, dexterity, feeling, and suggestion of atmosphere.

Plate No. 506.

FUGEN

Owner : Myoshinji monastery
Prefecture ; Kyoto

Originally one of a set of three—a Sakya trinity—this one painting is all that remains to us. Tradition ascribed them to Barin (Ma Lin) of the Ma school of Southern Sung, but there is nothing to prove or to contradict it as there is no picture left by him of which the subject and manner are in any way comparable.

The painting is a product of the great days of Sung art when there was a general emancipation from the old stereotyped forms, and a whole new generation of artists came forward in all the schools.

The subject is treated in a wholly unexpected and refreshing way. Instead of the idealised (and often insipid) youth, who was the Fugen of the esoteric type, we have an old saint, dressed in rags and seated in a natural attitude on an elephant. Here is no attempt to make us worship the Bodhisatva by representing him as beautiful, but a very real attempt to express wisdom and holiness.

The brush strokes seem at this period to have started into life after centuries of stiff delineation. From this time on they assume the virility which made them the envy of the Japanese of the Ashikaga period.

Plates No. 507—508.

SAKYA AND MONJU

Owner : Tofukuji monastery
Kyoto

Of this celebrated trinity we show only two, Sakya and Monju. Though quite in the manner of the Chinese Sung Dynasty they are attributed, like the Kwannon of the Willows (plate no. 497), to Godoshi (Wu Taotzu) and seemingly with no more reason.

Though of the same period as the Kwannon of the Willows, the manner of treatment is very different from it. The one aims at an ethereal delicacy and profuse elaboration of detail, while the other practices a freedom from restraint and a natural freshness that later develops into the Japanese school of ink drawings. The figure is easy and natural, while the drapery is highly

conventional. Painters of succeeding times, like Ganki (Yen-hui), adopted this manner in an even more pronounced way.

Plates No. 509—511.

KWANNON, MONKEYS AND STORKS

Owner : Daitokuji monastery
Kyoto

These three celebrated paintings by Mokkei (Mu Chi) were once reckoned among the treasures of the splendid collection of Ashikaga Yoshimitsu, whose seal they bear besides that of the artist. The central painting, that of the god Kwannon, bears the inscription "respectfully executed by Hojo (Fa Chang) monk of Shoku (Shu)." Shoku is the old name of the province of Szu Chuan, and Hojo is another name of Mokkei. The date is not given, but another set of pictures signed by him—the dragon and the tiger of the same monastery—are dated in the era of the Emperor To Tsung (1265) of the Southern Sung Dynasty. Some of the later Chinese critics make very little of Mokkei and affect to despise him, a fact less to his discredit than their own.

Another change is seen to be at work in the schools of Southern Sung, one that keeps pace with the Zen enquiries into nature and truth with their simple directness. In these pictures is shown the god Kwannon, seated in the calm of a deep ravine, meditating. The former representations showed him in the more active rôle of the giver of blessings, and feared to detract from the divinity of the impression by introducing a setting too nearly natural. Mokkei had no such fear, and nature under his hand expresses what the worn out conventionality of the schools had long failed to do. Instead of the regular trinity, the god is attended only by monkeys and storks—shy spirits of the wilderness. Once there would have seemed sacrilege in all this, but in the new spirit of the age it was understood and known to be worshipful.

The medium is no longer rich gold and full color, but simple ink, and the brush work exhibits that height of art—lack of complication. It was from these pictures and such as these that the Japanese artists of the Ashikaga period learned an expression in ink that has never been rivalled.

Plates No. 512—513.
TEKKAI AND GAMA SENNIN

Owner : Chionji monastery
Village ; Tanaka
Prefecture ; Kyoto

On each of these paintings is the seal of Ganki (Yenhui) a celebrated Yuan artist very popular with us in the Ashikaga period. These are the finest, of the few authentic extant works of the master.

The subjects of the two pictures are Tekkai Sennin projecting his spirit into space, and Gama Sennin the Immortal with his favourite three-legged toad.

A comparison with the famous Sakya Trinity of Tofukuji (plates no. 507-508) will show how the suggestions which we found in that have been followed out in the school represented here. The natural forms of the bodies are all the more strongly emphasized by the drapery which still remains conventional. The effect, whether deliberate or not, is to enhance the unearthly quality of the subjects.

Plate No. 514.

GAMA SENNIN

Owner : Tofukuji monastery
Kyoto

This picture, representing Gama Sennin, is one of a set of the Immortals painted on paper by Chodensu, and bearing his seal, which reads Hasoai.

Gama Sennin is always associated with a three-legged toad, and usually is painted as a companion of Tekkai Sennin, as in the pair by Ganki reproduced in plates no. 512-513.

The painter Chodensu, who lived and worked at the beginning of the Ashikaga period in the monastery of Tofukuji at Kyoto, may be said to be the last of the great Buddhist painters who kept the truly religious spirit. Though he himself kept this tradition, he is in a measure responsible for its decay, because with him came the fresh delight in the pure beauty of brush-work which soon undermined the religious spirit in favour of the merely artistic. His line is remarkable for a technical peculiarity, an alternate heavy and light line in the same stroke, which gives his drawing much character.

In style he often followed Ganki (Yen Hui) whom he seems to have had

in mind in this picture, for the flesh parts are rendered in a very lifelike way while the drapery is conventionalized to a degree.

Plate No. 515.

FIVE HUNDRED RAKAN

Owner : Tofukuji monastery
Kyoto

Of these fifty *kakemono* representing the five hundred Arhats we reproduce one. They were completed by the artist Chodensu after years of labour in 1386. Forty-five out of the set remain.

Though this picture possibly follows some early Chinese work in design, the execution is unmistakeably and masterfully his own. His later style (cf. Gama Sennin, plate no. 514) is somewhat broader than this and shows less attention to detail. This picture is in fact more like the Rakan of Shokokuji (plate no. 492) and the Sakya Trinity of Nisonin (plate no. 498). Although Chodensu is remembered for his line, his color also influenced the later painters of the Ashikaga period.

Plate No. 516.

PORTRAIT OF SHOICHI KOKUSHI

Owner : Tofukuji monastery
Kyoto

This portrait is by Chodensu, and bears his signature. The subject is the monk who founded the monastery of Tofukuji where Chodensu spent his life. The founder lived many years before the time of the artist, and it is likely that there was some older, perhaps contemporary, portrait from which he drew. It is however evident, by the manner in which the drapery is represented, that this picture is no copy, for the style is quite that of the Gama Sennin (plate no. 514) and the masters of the Yuan Dynasty whom he followed.

Plate No. 517.

LANDSCAPE

Owner : Konchiin temple
Nanzenji monastery
Kyoto

That this is one of the earliest Japanese ink landscapes is proved by the poem and date, 1413, written above the picture. There is little to prove the general attribution to Chodensu, but the period and the workmanship do not make it improbable. At that period the introduction of such a picture into Japan was an event of the greatest meaning and it is probable that this is one of those paintings which had so much to do with the change dating from that time.

Plate No. 518.

MAN AND CATFISH

Owner : Taizoan temple
Myoshinji monastery
Kyoto

This picture, originally a small screen, is now in the form of a *kakemono*, and is especially interesting from the inscription it bears which enables us to date it within the limits of 1394 and 1408. The inscription shows that it was painted in the "new manner" to order of Ashikaga Yoshimitsu by the monk Josetsu.

Ink paintings had come over only a few years before from China, and that they had begun to be in demand is shown by this order of the Shogun, but it is obvious that the artist had not yet entirely mastered the medium. He seems to be feeling his way without the knowledge of technique shown by the later masters, though even in this there are suggestions of the later schools of Kano and Unkoku.

The subject of a man trying to catch a cat-fish with a gourd has reference to a Japanese saying that is an impossible task.

Plate No. 519.

FASTING SAKYA

Owner : Shinjuan temple
Daitokuji monastery
Kyoto

This painting is inscribed by the Zen monk Ikkyu to whose friend Soga Jasoku it is attributed. Nothing is known of Soga Jasoku except that Ikkyu the founder of Shinjuan temple often wrote on his pictures, and that he was one of the prominent artists who aided in the dissemination of the new method of ink paintings in Japan. His technique differs from that of his contemporaries in many ways for he held a middle path between the workers in pure ink and the painters of colored Buddhist pictures.

In this picture the hair of the Buddha is colored with lapis lazuli, and a distinction is made, as in the pictures of Ganki, between the treatment of the flesh parts and the drapery. The main lines of the robe are slightly graded in tone, a trait carried to an extreme by the later members of the "Soga school" which he founded.

In another work by the same artist, preserved in the Yotokuin temple, depicting Daruma, Rinzai and Tokuzan, he uses a yellow line in the place of the gradation which follows the ink strokes.

Plate No. 520.

LANDSCAPE

Owner : Manshuin monastery
Village ; Shugakuin
Prefecture ; Kyoto

Both the seal and the signature of Sesshu, Japan's greatest artist of the Ashikaga period, are on this picture. Born in Okayama District of Bitchu Province, Sesshu went to China in 1467 in the hope of finding there some master of the Chinese landscape school under whom he might study. But he was disappointed and travelled far and wide over the land with nature as his only teacher. Nevertheless, from the artists of the time he seems to have learned something of "spotted gradation." On his return to Japan after two years stay abroad he did much to spread the Chinese manner of landscape painting, for he was the first artist to go over and study at first hand the scenery which so many were

attempting to draw. He died in his retreat of Unkokuan in Yamaguchi at the ripe age of 87.

The greatness of Sesshu lay in his power of grasping the essentials of what he was representing, and rejecting the unnecessary. In this his work is like that of Baen and of Kakei in their subtle directness.

Even in the small landscape which we reproduce here there is a quality of solemnity in the brush work and grandeur in the deep-toned ink. In comparison with the pictures of Motonobu (plates no. 526-529) Sesshu shows us real China, both atmosphere and form, with none of the other's suggestions of Japan.

Plate No. 521.

TOFUKUJI MONASTERY

Owner : Tofukuji monastery
Kyoto

This record of the buildings of the monastery in the early Ashikaga period is remarkable not only for its historical interest but for the natural rendering of the landscape and the real beauty of a scene usually treated in the most commonplace manner.

Though there is a long inscription on the top of the picture by the monk Keigo, and the date 1505, it contains no mention of the artist's name. Keigo is known to have been a friend of Sesshu's and to have written a dedication for his studio, and as the technique of the picture is clearly that of the Unkoku school which that master founded, we are justified in saying that if it was not done by him it was the work of one of his immediate pupils during his lifetime.

Plate No. 522.

PINE AND FALCON

Owner : Manshuin monastery
Village ; Shugakuin
Prefecture ; Kyoto

The artist Sesson, whose signature and seal are on this painting, lived from the end of the fifteenth century past the middle of the sixteenth, and was at work till his eighty-first year.

He is neither the pupil nor the follower of Sesshu as has been thought. Although Sesson's greatest strength lay in landscape we can see even in the

picture reproduced in this plate his mastery. The pine tree may be compared with that in the picture of the monkey by Mokkei (plate no. 510). That his name is so often coupled with that of Sesshu is proof enough of his place in Japanese art.

Plate No. 523.

DARUMA

Owner : Nanzenji monastery
Kyoto

On this picture is the seal of the monk Shokei, generally known as Keishoki, who lived in the city of Kamakura from the middle of the fifteenth century to the beginning of the sixteenth. It is recorded that he went to Kyoto in the year 1478 where his friend Gihami obtained permission for him to study the art of China as represented in the collection of the Shogun.

Daruma, the subject of the picture, was the founder of Zen in China and has always been a favourite subject for depiction by monks of that sect. When he is represented in color it is always with a red robe. In ink he is shown at full length or, as in the present case, in bust.

Plate No. 524.

MITSUNOBU TENJIN SCROLL

Owner : Kitano Jinsha
Kyoto

This scroll of three parts was painted in 1503 as a votive offering to the temple of Kitano by Tosa Mitsunobu who lived from 1434 to 1525. In spite of the prevailing influence of the ink painters of his age and of the fashion of a time when the frequent wars and civil interruptions gave people little patience for elaborate delicacy, Mitsunobu kept up the traditions of the native school of the Kamakura period.

For this reason he is recognized as an important element in the later history of art, and it was on his work that the Tosa painters of Tokugawa times based their manner.

This painting shows the high prelate Hoshobo, on his visit to the Emperor, driving his bullock cart through the stormy waters of the Kamo river which part before him.

Plate No. 525.
PORTRAIT OF A WARRIOR

Owner: Jizoin monastery
Town; Atsuta
Prefecture; Aichi

Neither the artist of this picture nor the subject are surely known. It has long been supposed to represent Ashikaga Takauji, for no other reason than that the armorial bearings of the Ashikaga family are to be traced on the steel gauntlet of the young man.

The technique both in color and line points to a date near the close of the Ashikaga period.

show how the influences of Baen, Mokkei, and Gyokkan are at work on his style. There is none of the ruggedness of the Chinese masters in any of his work. It all shows an ineffably tender softness which was his contribution to the brush work he sought to emulate.

Plates No. 526—529.
THREE LANDSCAPES, STORK AND PINE

Owner: Konchiin temple
Nanzenji monastery
Kyoto
Owner: Reiunin temple
Myoshinji monastery
Kyoto

The landscapes of Konchiin (plate no. 526) and Reiunin (plates no. 527-528), with the pine and stork of the latter temple (plate no. 529) are typical works of Kano Motonobu.

The last three are chosen from about fifty of the pictures with which he decorated the sliding doors of the Reiunin monastery where he lived and studied Zen under the founder of that temple. They have now been removed from the doors and are mounted as *kakemono*.

In Motonobu, who lived from 1476 to 1559, we find a combination of the forces which came to a definite head by the end of the Ashikaga period when the Chinese manner introduced by Josetsu and Shubun and practised by Sesshu and Masanobu had ripened.

As a son-in-law of Tosa Mitsunobu, Motonobu was in possession of a Kamakura heritage which, by the time he had modified it, became the inspiration of the Kano school so powerful for centuries after his time.

These two landscapes are far from being the work of an imitator, but they

